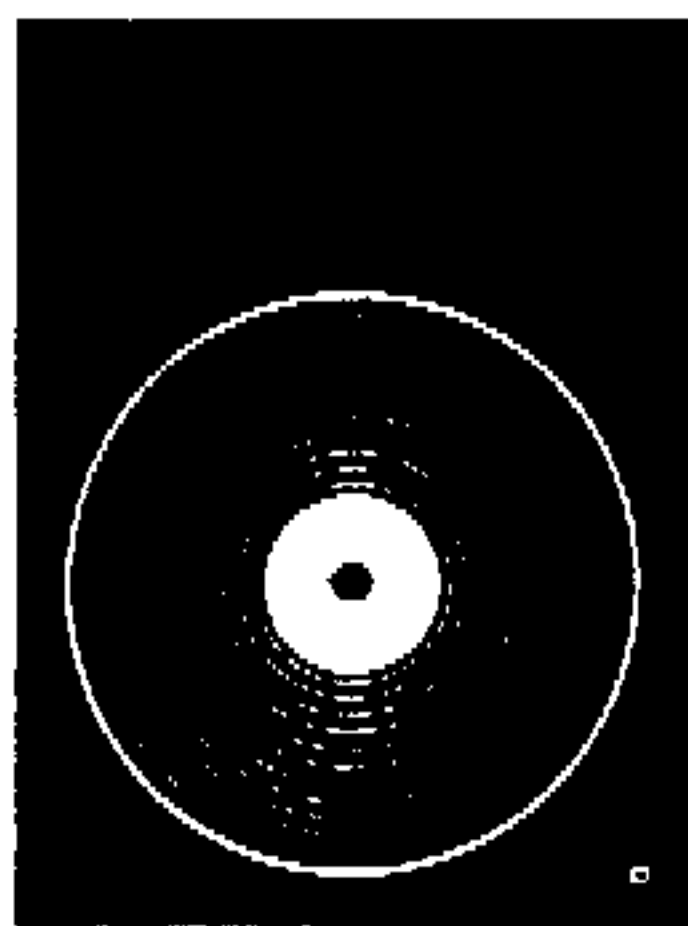


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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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THE HIT-OF-THE-WEEK RECORD

A HISTORY AND DISCOGRAPHY

BY

HOWARD J. WATERS



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THE HIT-OF-THE-WEEK RECORD

A

HISTORY AND DISCOGRAPHY

BY

HOWARD J. WATERS

Record Research, with pleasure, presents the long-awaited research work by Howard Waters devoted to the history and discography of the significant Hit-of-the-Week Record. Mr. Waters has painstakingly employed all ways and means at his disposal to make this study a model in discographic craftsmanship.

Howard Waters (30 and married) has graduate degrees in Marketing-Advertising and Personnel Administration from the University of Maryland and George Washington University, respectively. He's currently employed as Assistant Director of Product Development with the American Research Bureau, a private (non-government) corporation specializing in television audience measurement and marketing research.

Besides his discographical research, Howard boasts of being an amateur musician (trumpet and sax) with a democratic appreciation of all styles and modes of music.

In the very near future his erudite book on Jack Teagarden will be published by Walter Allen of Belleville, New Jersey.

HISTORY OF THE LABEL

INTRODUCTION

The Hit-of-the-Week label has for years been a source of fascination and curiosity to many of us, whether researcher, collector, or both. Only a minimum of information has been written about the background of the label, the company which manufactured it, and the relatively modest number of records to which it was applied. It is our purpose here to summarize briefly the significant facts on these subjects and present them to the reader in the hope that they in themselves may provide interest and add to his store of knowledge.

SIGNIFICANCE

The Hit-of-the-Week record holds a somewhat unique place in the history of the modern phonograph record. It was the first flexible, * one-sided popular-hit record to be sold through a medium of mass distribution. Its commercial success was impressive, if not enduring.

The actual date of entry of the Durium Products Corporation into the production of phonograph records is uncertain, but it would appear that Durium began its recording about December 1929. The Durium Corporation maintained offices in New York City at 460 West 34th Street, and its recording studios were in the McGraw-Hill Building on West 42nd Street. Contrary to some current opinion, there is not the slightest indication that Hit-of-the-Week records were ever affiliated or connected with any other record label; in fact, Durium was considered a potentially strong competitor of the major record companies.

Distribution of records under the Hit-of-the-Week label did not begin until February 1930, and trade literature of the period implies that initial distribution was in certain Mid-western markets only, with New York City and eastern markets added several weeks later. The media selected for distribution were news stands exclusively, the basic idea being that a very stable week-to-week sales volume could be developed by conditioning patrons of news stands to buy the weekly record as a regular weekly purchase at the same time that they made their regular purchase of weekly magazines. The day selected for release of each record was Thursday, the day when the majority of weekly magazines put their new issues on the stands. The price was set at 15¢ per record, a bargain price for records featuring "name" artists.

The Hit-of-the-Week record exerted considerable influence upon the industry, and was particularly influential in the ultimate introduction of low-priced subsidiary labels by the major companies. The Electradisk label produced by RCA Victor was perhaps the label whose introduction could be attributed largely to the Hit-of-the-Week influence. Competition for the low- or popular-priced market continues today on a grand scale.

Another significant development in Durium's bid for competitive position (and financial solvency) was the introduction of a 5-minute long playing (78 rpm) record. Conceived originally as a "gimmick" to boost their sagging sales volume, the 5-minute Hit-of-the-Week precipitated the various long-play records promoted by major labels during 1931.

Although the "jazz" content of most Hit-of-the-Week recordings was negligible, they were well-recorded as a rule and occasionally some interesting music is to be heard. If an actual roster of the personnel who passed through the Durium studios were available, it would resemble a "Who's Who" among New York musicians of the time.

* The October 31, 1925 issue of Billboard carried the following news item: "Earl Jones, a laboratory expert, has recently patented a paper record, unbreakable, requiring no shellac. Tests indicate no loss of tone quality, despite use of no shellac. It is expected to save more than 33% of manufacturing costs. His most recent venture was ill-fated Moon Record Corporation. Major companies are bidding for patent rights." To our knowledge, nothing further appeared in subsequent news releases about Mr. Jones' invention, which suggests that this forerunner of the Durium record may have been impractical productionwise.

INVENTION OF DURIUM

The manufacture of the flexible Durium record came about as a result of a discovery by Dr. Hal T. Beans, Professor of Chemistry at Columbia University, 1921-1947. Dr. Beans was attempting to develop a synthetic resin which could be used in the matrices for casting metal newspaper type. For years, he and other chemists had sought a chemical composition that would have flexibility as well as extreme tensile strength. Dr. Beans succeeded admirably in his quest, for the synthetic resin which he developed promised many valuable industrial uses. It was tasteless, odorless, of a clear amber color, and was highly resistant to heat, hardening quickly from the liquid state.

Among its uses were as a fire-and water-proof substitute for varnish which could be sprayed on the non-metallic parts of airplanes. Its resistance to heat made it ideal for molding and stamping processes. This latter characteristic led to its use as a coating for fiber-based records which could then be stamped out many times faster than could conventional records, by the processes in use in 1930.*

1930: PROSPERITY FOR DURIUM

Soon after the introduction of the Hit-of-the-Week record on the news stands of New York City, sales of the new innovation in record manufacture began climbing. It appeared that Durium's merchandising plan would be overwhelmingly successful. The "Durium Hour," a radio program sponsored by Durium, went on the air in about April of 1930 and featured Bert Lown and his Biltmore Orchestra. Hit-of-the-Week records were advertised. Hit-of-the-Week 1040, labeled a "sample" record, contains the following spoken announcement:

"This is the new Hit-of-the-Week record. It is made of Durium, the great invention of a Columbia University professor. Its tone is as rich and clear as the costliest record made. It is guaranteed to play perfectly longer than any other record. It won't break if you drop it. It brings you the latest dance hits each week, played by Broadway's best orchestras, at the sensationally low price of fifteen cents.

"Each week, our music jury, composed of Florenz Ziegfeld, Eddie Cantor, and Vincent Lopez, selects the outstanding dance hit of the hour for the Hit-of-the-Week recording. A new Hit-of-the-Week record is on sale each Thursday at all news stands in this city. Get yours today - fifteen cents!"

* Popular Science Monthly, April 1930, p. 46.

RIM CHIPS



"Gimme all your 'Hits of the Week' or you'll get the hit of your life!"

Note that the "Hit-of-the-Week" trademark was obtained for use on packages of phonograph needles, and that the "Durium" trademark was obtained for use on phonograph records. This is exactly the opposite of what might be expected, since the name "Hit-of-the-Week" was obviously applied to records produced by Durium, and this writer can still recall purchasing the "Durium" brand of steel needles. In error or not, these notices do confirm the initial use of the tradename "Hit-of-the-Week" on records as dating from February 1930.

The two trademark registration notices pictured here were apparently the only trademarks which the Durium corporation obtained. A careful search of the Official Gazette of the U. S. Patent Office, the repository for trademark information, has disclosed no record of any others. This quest was undertaken by researcher Perry Armagnac, to whom we are also indebted for the copies of these trademark notices.

Registered Sept. 23, 1930

Trade-Mark 275,628

UNITED STATES PATENT OFFICE

DURIUM PRODUCTS CORPORATION, OF NEW YORK, N. Y.

ACT OF FEBRUARY 20, 1905

Application filed May 6, 1930. Serial No. 300,013.

Hit-of- the-week

STATEMENT

To the Commissioner of Patents:

Durium Products Corporation, a corporation duly organized under the laws of the State of Delaware, with its principal office located at New York city, New York, and doing business at 460 West 34th Street, New York city, N. Y., has adopted and used the trade-mark shown in the accompanying drawing, for PHONOGRAPH NEEDLES, Class 36, Musical instruments and supplies, and presents five specimens showing the trade-mark as actually used by applicant upon the containers for the goods, and re-

quests the same be registered in the United States Patent Office in accordance with the act of February 20, 1905. The trade-mark has been used continuously and applied to said goods by applicant since March 11, 1930. The trade-mark is applied to containers for the goods by being directly printed thereon and is also applied to cards upon which the containers are fastened for sale.

DURIUM PRODUCTS CORPORATION,
By F. W. WRIGHT,
Treasurer.

Registered Sept. 23, 1930

Trade-Mark 275,641

UNITED STATES PATENT OFFICE

DURIUM PRODUCTS CORPORATION, OF NEW YORK, N. Y.

ACT OF FEBRUARY 20, 1905

Application filed February 27, 1930. Serial No. 298,589.

DURIUM

STATEMENT

To the Commissioner of Patents:

Durium Products Corporation, a corporation duly organized under the laws of the State of Delaware, and located in New York city, New York, and doing business at 460 West 34th Street, New York city, N. Y., has adopted and used the trade-mark shown in the accompanying drawing, for PHONOGRAPH RECORDS, Class 36, Musical instruments and supplies, and presents herewith five specimens showing the trade-mark as actually used by applicant upon the goods, and requests the same be registered in the United States Patent Office in accordance with the act of February 20, 1905. The trade-mark has been used continuously and applied to said goods by applicant and applicant's predecessor since February 8, 1930.

The trade-mark is applied or affixed to the goods or to the packages containing same by being directly printed thereon and by placing a label thereon on which the trade-mark is shown.

The undersigned hereby appoints George Ramsey, (registry No. 9096), 47th floor, Woolworth Building, New York city, as its attorney to prosecute this application for registration, with full powers of substitution and revocation, to make alterations and amendments therein, to receive the certificate, and to transact all business in the Patent Office connected therewith.

DURIUM PRODUCTS CORPORATION,
By ARTHUR S. JONES,
Vice-President.

The initial success of the Hit-of-the-Week record stimulated other, but less successful, recording ventures. One short-lived corporation, financed by English capital, was the Unbreakable Record Corporation which went in and out of business without issuing a single record. Victor quickly began planning a 2-sided 25¢ record as competition for Hit-of-the-Week.*

An article appeared in *Variety* (June 18, 1930, p. 81), lamenting the state of the record business. It reported that the failure of high-priced "exclusive" artists to produce big-selling recordings had caused the big three - Brunswick, Victor, and Columbia - not to renew contracts with many of their formerly exclusive artists. *Variety* reasoned that through the media of radio and screen (and today we could add the TV and juke-box industries), popular songs have a decreasing chance to achieve any lasting popularity. And, the relationships between song-plugging methods, sheet music sales, and disc sales were in a period of change, with disc sales declining as a result. However, *Variety* saw a "ray of sunshine" amid the disc-business gloom:

"As with every shortcoming there always pops up some ray of sunshine and this time it's in the form of a new 15-cent disk which the Durium Products Corporation is marketing and merchandising through the 750,000 newsstands said to exist in America. This vast market, as yet only fractionally tapped, already is yielding those copyright owners of the hit songs a revenue of about \$4,200 per song from this disk alone which pays the regulation 2 cent royalty. It is only single-sided and is made on a flexible, cardboard-like base, yet durable but light and not susceptible to breakage nor heavy expense for shipping.

"Each of these disks is printed in lots of 210,000 which are almost certain of a 100% sale through the system of merchandising which allots but five records to a dealer, knowing that he is bound to dispose of them. The resultant \$4,200 royalty yield on a disk of this type is just about what the present-day average return from the combined sales of Victor, Brunswick, Columbia and the others are. A good average Victor sale is nowadays 50,000 to 75,000; Brunswick and Columbia little more than 10,000 each average.

"Paul Morris, formerly with Edison, is recording manager for Durium, which calls its record the Hit-of-the-Week and is also planning a Talker-Hit-of-the-Week disk under similar merchandising scheme. Record, including royalty and manufacture, stands the manufacturer 8 cents. Dealer pays 11 to 12 cents and sells for 15 cents. They plan 1,000,000 record sales per release when all of the outlets have been organized."**

By October of 1930, the success of Durium's unique Hit-of-the-Week merchandising operation seemed assured. Peak sales had been reached during the summer months and pressing orders were for quantities of 500,000 per record. Sales of Hit-of-the-Week records topped all competitors at that time. *Metronome* commented that the record buying public had been sold on the idea of getting each new weekly hit as it came off the press. Customers didn't ask for the records by title or by artist, but just asked "do you have the new Hit-of-the-Week record?"*** What an achievement in psychological conditioning in a relatively short time!

In December, a special 10" record was sent out among Durium's large chain of distributing agents. While it was strictly a sales promotion pep talk, several interesting facts are revealed by the Durium executives during their brief moments before the microphone. The label carried the inscription "To Wish You a Merry Christmas and a New Year Loaded with Prosperity" and the

catalog number 76-B. Following is the text:

"To our friends: The 1600 distributors of Hit of the Week phonograph records. Durium Products Corporation extends holiday greetings in this somewhat new and unconventional Christmas card - this phonograph record made of Durium. We have marched a long way during our first year of operation now coming to a close and I am sure that all of us here at Durium are grateful indeed for the fine spirit, fine cooperation, and fine work that you all have done. This is Joe Mitchell speaking and I wish to introduce to you our president, Mr. L. A. Van Patten:

"My best wishes to all for the hope that 1931 will see an even friendlier relation existing between us. Let us pause a few moments and review our progress. Beginning with our first release on February 13th, an issue of 12,000, our volume gradually increased until we are now distributing over two million records a month. Early in the spring we passed the third largest seller of phonograph records. Late in the spring we passed the second largest. Early in the summer we passed the leader. Today, you are distributing more records than the next three largest sellers combined. May I now introduce Mr. Arthur M. Atchison, vice-president in charge of manufacturing:

"Greetings and best wishes to you, all of our distributing friends. We have produced, since February of this year, 11,360,000 Hit of the Week records. We have constantly improved our manufacturing technique, eliminated waste, and have brought costs down generally. Our manufacturing program has but one objective; namely, to make the best phonograph record that has ever been made, regardless of price. I present Mr. Wright, our treasurer:

"I take particular pleasure in extending to the gentlemen on the sales firing line my heartiest wishes for a happy holiday. In the course of a year that was none too friendly in which to launch a new enterprise, I wish to say that this business turned the corner and came out of the red early in October, and that we are now on a profit-making basis, an achievement made possible largely through the great efforts of you gentlemen who are distributing our records. I am now turning the microphone back to Mr. Mitchell:

"If my wishes can help, we're going to have a great Christmas and a dandy New Year. In signing off, I want to extend the deep appreciation of our entire organization for your help in making Hit of the Week records the largest selling phonograph records in America. Many thanks and kindest personal regards."

In the above text, spellings for the names Atchison and Van Patten are approximately phonetically and have not been verified. Several numbers and letters were pressed into the record surface outside the label, but none appears to have any significance.

As early as November 1930, there were some reports that sales had fallen off sharply. By early 1931, however, the depression was hitting the entire record industry and Durium was in a serious financial trouble. Other record manufacturers were worried too. In February, *Variety* reported:*

"Sales on Durium's 15 c. Hit of the Week records have fallen off over 100,000 during the past few months, according to royalty statements. During the summer the sales on Durium reached its (sic) peak, weekly hitting between 450,000 and 500,000. Currently the statements show the sales figures to hover around 350,000. It was expected, when Durium records were first put on the newsstands, less than a year ago, that eventually the 15 c. records would reach 1,000,000."

When by March the publishers and songwriters had not received statements or checks covering royalties for the last quarter of 1930, the reports of Durium's financial troubles caused several publishers to bring suits to recover the considerable amounts due them. Estimates of the indebtedness to publishers ran as high as \$150,000 at the time, but an auditor's report later released revealed the exact amount as \$141,410.39.**

* *Metronome*, August 1930, p. 26

** *Variety*, June 8, 1930, p. 81.

*** *Metronome*, October 1930, p. 29.

Just Found: A Broadway label on Durium!:

A most startling discovery has recently been made by Messrs. Mumstadt and Colten, editors of Record Research. The earliest known commercial pressing by the Durium Corporation was discovered on a 7" disc, pressed on the familiar Durium material with label copy printed in light green. The selection is "Painting the Clouds with Sunshine" as played by Don Voorhees' Orchestra, master 1015-C. The recording is of standard length, however, and dates from approximately December 1929.

Perhaps the most intriguing feature of this 7" disc is its label. Instead of a Hit-of-the-Week label, it is labeled Broadway record, with no mention of Hit-of-the-Week to be seen. It seems a safe assumption that there was no connection between this label and the familiar Broadway label produced by the New York Recording Laboratories. There is not the slightest similarity in label design.

Apparently, this particular Broadway record label was applied to Durium pressings for a very short time, and we have discovered no mention of it anywhere in the trade literature of this period. Certainly, only limited quantities were issued, and whether any early Durium masters (#1001-1020) appeared under this label is open to question.

An explanation for Durium's limited use of the label may lie in the obvious similarity of the name to that of the Broadway label. Possibly, complaints from the makers of that label may have prompted Durium to discontinue the Broadway record label in favor of Hit-of-the-Week.

"With liabilities given as \$400,000 and quick assets estimated at \$200,000, New York Supreme Court Justice Coleman, Thursday (19) March 19, 1931, Southern District Court appointed a receiver in equity for Durium Products Corporation, makers of its 15-cent phonograph disc."***

"This action was forced by merchandise creditors and the M.P.P.A., (Music Publishers Protective Association) representing a score of publishers to whom Durium is indebted... in back royalties. At the present schedule of manufacture and sale, Durium continues to go in debt to the publishers at the rate of approximately \$5,500 weekly."*

During the past year, Durium spent over \$1,500,000 for production and promotion. At one time its records reached a weekly sale of 500,000. Lately, sales have fallen off until each disc, one a week released, has an approximate sale of 250,000."***

"The Irving Trust Company and Arthur S. Jones were appointed by Judge Coleman upon the petition of William P. Mangold, a creditor, and with the consent of the debtor corporation. The complaint states that the corporation owns patents in fifty-seven countries used in the manufacture of Durium products and has book assets of \$500,000 against liabilities of between \$350,000 and \$400,000."****

"Protest from creditors resulted in Jones being withdrawn and the Irving Trust is now in sole charge."***

"Under the agreement approved by Durium's board of directors, the receiver shall continue the manufacture of records and attempt to liquidate the claims of creditors. Prior to the receivership, several publishers had ordered their attorneys to file suit against Durium for overdue royalties. Robbins Music sought judgement in an action for \$12,302. Receivership in equity automatically stays this and any other suits which may have been instituted."***

Variety, February 25, 1931, p. 62.

Metronome, June 1931, p. 28.

Variety, March 25, 1931, p. 67.

* Radio Merchant, April 1931, p. 62.

1931: DEPRESSION IN THE INDUSTRY & THE DECLINE OF DURIUM

Trade interest was high in the predicament faced by Durium, and coverage by the trade press was fairly detailed. The following selected quotations trace the course of Durium's operation during 1931:

"Despite the fact that the Durium Record Company went into receivership two weeks ago, the company has continued to release its weekly record under the title of Hit-of-the-Week. Altho not notified of anything definite, most of the publishers and songwriters are under the impression that royalties will be paid in full on all releases after the date of the receivership." (Billboard, April 11, 1931, p. 23)

"Receiver for Durium, Irving Trust Company, requested publishers to cut their royalties to Durium from 2c per record to 1c. Request was made on the basis that Durium cannot continue operating if it must pay 2c royalty.

"Publishers refused to cut on their entire catalogs, but declared certain numbers may be used at 1c royalty. Publishers proposition was contended by Durium to be of no help since it desires to record only the hit songs. It is those songs for which publishers refuse to take less than 2c each.

"Heretofore Durium has conducted all its recordings on a sliding scale royalty, paying 2c for the first 250,000; 1-1/2 cents for the next 100,000; 1c for the following 100,000; and 1/2c on everything sold above the 450,000 mark. Durium is currently issuing only 243,000 discs." (Variety, April 8, 1931, p. 67)

"Joint meeting of the creditors and stockholders of Durium, which is in the hands of receivers, will be held April 30. It is expected that a decision will be reached as to whether the business will be continued by the stockholders or taken over by the creditors. It is likely that if the creditors take over the operation of Durium, the royalty fee may be cut, as the publishers compose a large part of the creditors. Out of the \$400,000 Durium owes to creditors, \$150,000 is due publishers for royalties." (Variety, April 22, 1931, p. 65)

"When Durium Products Corporation recently went into receivership, the receivers offered the big music publishers a flat rate of one cent royalty on records with a guarantee of 250,000 records, with royalty to be paid on date of release. All, with the exception of the Joe Morris Music Company, rejected the offer. Morris accepted and collected \$2,500 on "When Your Hair Has Turned to Silver." Since then songs by two of the big firms have been released by Durium, indicating that these publishers changed their minds about the original offer. Others probably will fall in line and accept the cent royalty." (Billboard, May 9, 1931, p. 23)

"Although the trade as a whole has not reduced its royalty for Durium, some of the publishers have voluntarily cut to 1c flat from the former sliding scale. With the receivers of Durium, Irving Trust Company, now paying royalties from the sale of the discs, the publishers who have made cuts are reported making more money. Since Durium cannot record some of the hit songs it desires because the publishers of those songs refuse to cut, it has turned to those who have voluntarily reduced royalties and are (sic) recording their songs, even though they are not in the big time class." (Variety, May 6, 1931, p. 67)

"Irving Trust Company, receivers in equity for Durium, appealed to the court yesterday (Tuesday) for an order to show cause why Durium should not be sold. Hearing was held before Judge Coleman, U.S. District Court. Stockholders of Durium are opposing the move to sell the business.

Irving Trust filed motion for a show cause order at the request of the creditors, which number many publishers." (Variety, May 13, 1931, p. 90)

During the latter part of May, Hit-of-the-Week records were selling below their list price of 15c in some stores, in fact as low as 9c in one of the large department stores in New York.

Durium Products Company, held in receivership by the Irving Trust Company, has been sold subject to all liens, to the Irwin-Wasey Advertising Agency. It is believed, from reports, (that) the agency bought the record company for a group of preferred stockholders in Chicago.

"Basis of the purchase of Durium by Irwin-Wasey was an involved plan, as follows: that the new company will issue five-year notes bearing interest at 6% for \$250,000. These notes are to be underwritten by Irwin-Wasey or their principals. In addition to the notes, the company will issue preferred stock of an indeterminate amount. This preferred stock is to be given to all creditors who desire to join with Irwin-Wasey and others in continuing the company. The preferred stock to be issued by the new company will at least equal 50% of the claims against Durium.

"Those creditors who do not wish to share in the continuation of the business will be paid in cash at the rate of 10c on \$1 for the total amount of the claims against Durium.

"The \$250,000 raised on the notes will be used to pay the expenses of the receivership and all bills the receivers have incurred, and to pay the 10c on \$1 to the creditors who dissent.

"In addition to the notes and preferred stock the new company will issue 100,000 shares of common stock at no par value. Each creditor accepting the plan and taking preferred stock for his claim will receive for each \$500 of preferred stock, two shares of common and the right to subscribe to one note of the \$250,000, which note will carry with it 26 shares of common stock for each \$100.

"The financing plan has been accepted by the court but the final o.k. will not be forthcoming until a hearing July 2, when the entire matter will be adjudicated.

"Durium is indebted to the publishers for royalties to the extent of about \$150,000. The publishers, mainly, rather than take 50% of their claim in preferred stock, will take the 10c on \$1." (Variety, June 30, 1931, p. 52)

In July, the trade press commented on the fact that the major record companies were deriving considerable revenue from the manufacture of electrical transcriptions. This branch of the recording industry was becoming more and more profitable due to the tremendous increase in the use of these transcriptions for radio and film use. This new market was reported to have more than made up for the decline in consumer sales of phonograph records.* Electrically transcribed programs were beginning to give competition to "live" radio, as evidenced by the fact that 26 different firms in the United States were making "ET's" for commercial use.**

Variety reported that a new flexible long-play (33 rpm) disc was being developed by RCA Victor. It would be designed to play 10-15 minutes and utilize the hill-and-dale grooves. New record players were to be marketed and converters would be made available.***

"With all other disc companies talking about marketing long playing discs, from five to ten minutes, Durium, manufacturers of 15c discs, is the first to market a five-minute disc.

"Durium's new disc first came out August 13 as an experiment, to see whether it would sell better than its former discs, which ran the conventional three minutes. Manufacturers were satisfied with the results. Durium has now established the five-minute disc in place of the old one, giving it the same newsstand distribution and selling it for the same retail price, 15c.

"Size of Durium's new disc is the same as the former. Only difference is that the color of the new disc is darker than the old." (Variety, September 1, 1931, p. 61)

"Past releases of the Durium Products, Inc., manufacturers of Durium Records, may be purchased at 10 cents each, provided one orders 10 at a time. Until recently Durium had been concentrating on sales of one record weekly, without making any attempt to market a record after it had appeared on the newsstands as the Hit-of-the-Week Record. Beginning with the current releases, Durium is enclosing every record in an envelope, which also is an innovation, and furnishes with each record a circular listing titles of all past hits issued by Durium which may be bought two records for a quarter or 10 for \$1." (Billboard, August 22, 1931, p. 18)

"The Durium Record has introduced an innovation by adding three choruses of a non-copyrighted tune to its regular song release on each record. Thru the use of a non-copyrighted number Durium pays royalty on only one tune, and now is paying one cent a record on release date with a check for 250,000 records. Copyright law states that record manufacturers should pay two cents a song but publishers have been taking a cut in order to get the guaranteed sales of 250,000 records and the \$2,500 check on day of release. Record is distributed thru news agencies and retails for 15 cents." (Billboard, October 31, 1931, p. 20)

"Durium's guarantee to publishers on records has been cut from 250,000 to 150,000 records, with royalty of one cent a record being paid before release date. Durium also agrees to pay one cent a record on sales exceeding the guarantee. This flat guarantee of \$1,500 according to one prominent publisher, is more than the combined royalties from the other big companies on a hit made one way." (Billboard, November 14, 1931, p. 20)

"Phil Spitalny, band leader, has been placed in charge of recordings with the Durium Record Company." (Billboard, November 10, 1931, p. 61)

1932:

DURIUM'S FINAL EFFORT & THE LAST HIT-OF-THE-WEEK

Durium's sales promotion department was seldom at a loss to provide an idea that might stimulate sales and bring back the prosperity of the early months when Hit-of-the-Week records outsold the pack. Early in 1932, a photograph of the featured artist was reproduced on the back side of each record. This apparently did not boost sales sufficiently to merit the increased production cost and was discontinued after only a few such issues.

Later in the spring, several releases carried the claim on the label that the dance tempos were supervised by Arthur Murray, one of America's foremost authorities on ballroom dance.

The signing of several top-flight names early in 1932 was a considerable change in Hit-of-the-Week policy. "Name" artists had never been promoted by Durium, and even when contracted for recording work, were frequently given no mention on record labels. Now, the decision became changed and the policy reversed; Durium would feature and promote established artists.

* Variety, July 1931

** Metronome, July 1931

*** Variety, July 7, 1931

One of the reasons was very likely that Durium foresaw competition from the major companies on its own level - a low-priced flexible disc, and realizing the advantage that would accrue to the major companies by reason of their artists catalog and the fact that their low-priced disc would be two-sided, was forced into the competition for "name" artists.

"Rudy Vallee has engineered a recording deal with Durium, 15-cent disc maker. He split with Victor last week. His Durium contract runs for a year, starting in January, 1932, when his present Victor term expires. On what basis Vallee will receive an income from the 15-cent records equal to his gross on the 75-cent Victor platters wasn't revealed. Durium claims a circulation of 300,000 on its specialization of one record weekly under a "hit of the week" sales idea." (Billboard, December 1, 1931, p. 53)

"Nick Lucas has been placed under contract to record for Durium, the 15c Hit-of-the-Week record. Lucas is the fourth artist to be secured by Durium. Previous three are Rudy Vallee, Phil Spitalny, and Erno Rapee. Vallee and Spitalny are under an exclusive Durium contract, while Lucas and Rapee are not. Durium is now negotiating to obtain Kate Smith under an exclusive contract. Miss Smith's contract with Columbia Phonograph just expired." (Billboard, January 19, 1932, p. 61)

In January 1932, Columbia announced that their new long-playing discs and machines would appear on the market March 1st. The machine was to be adjustable for either LP or standard 78 rpm discs. Billboard reported that Victor's LP discs and machines had been on the market since November 1931, but that sales had been slow due to the small number of Victor LP players sold to accommodate the LP records. *

And, there was talk that Victor was negotiating with Woolworth stores for handling of their planned low-price record, which they estimated would sell 12 million annually. Woolworth had distributed the Madison record as recently as 1930.

Then the axe fell, and in an article which very appropriately summarizes the "last days of Durium," Variety provides us with the last installment in the story of the Hit-of-the-Week record:

"Durium will discontinue the manufacture of its Hit of the Week record. Durium has taken a weekly loss on these discs for many months.

"Its current distribution is about 60,000 discs weekly, which is not nearly enough to get the company off the nut.

"Company will continue to release the Hit of the Week discs for about four more weeks, since it is that far in advance of its recordings, but thereafter will not place any more records on the stands.

"Although Durium has been losing money with the Hit of the Week discs, it has been making money on advertising records, discs specially made for advertising purposes.

"When Durium first placed its records on the newsstands to be retailed at 15c its distribution grew in leaps and bounds until it exceeded 500,000 weekly. Thereafter it began to slump until it sank to about 200,000, when it went into the hands of receivers, the Irving Trust Company taking it over. Stockholders later took over the operation of the company from the Irving Trust with Ralph Maxim as president.

"When the records were first placed on the stands and had a large distribution it meant quite a bit of revenue in royalties for publishers. Currently, with two songs being used on a disc, which are of the long running order, the rights to record the song are bought outright for about \$750 or \$1000.

"The Victor-Woolworth angle, said to figure in Durium's decision to discontinue Hit of the Week, since Victor will put out 20c and 10c discs for Woolworth, is denied by Durium. Latter company states that it could have had Woolworth as an experiment in the Victor manner, but refused to play ball with the chain store simply on an experimental basis.

"Durium will continue with the manufacture of advertising records. Among Durium's accounts for advertising records are Chevrolet Motors, General Electric, Goodyear Tire and Rubber, Westinghouse, Wm. Wrigley Jr., Chrysler Sales, and Frigidaire.

"Victor's 10c and 20c discs will be placed on the counters of seven New York Woolworth stores and one Brooklyn store the end of this week. Each of the eight stores will carry both brands of discs. None will be sold in out-of-town Woolworth stores for the time being. Chain is waiting to see how they go through the initial eight outlets.

"The cheaper Victor discs will be called Electra and will bear the RCA-Victor manufacturing insignia; only dance recordings. Feist and Robbins publishers have refused to accept a lower royalty from Victor for the cheap disc." (Variety, June 21, 1932, p. 61)

DISCOGRAPHY

INTRODUCTION

All known Hit-of-the-Week records were single-sided. However, many of the 1931-1932 releases contained two titles on the same side. In a few instances, two versions of the same tune played at different tempos were pressed on the one side.

The material used for the manufacture of Hit-of-the-Week records was a lightweight, flexible fiber paper, and the record surface was thinly laminated with a newly invented synthetic resin material. The color of the laminated surface varied from a light reddish brown to a dark chocolate brown. The fiber base was particularly water-absorbent and consequently, exposure to moist air will cause it to curl or warp. This characteristic results in the unfortunate tendency of the discs to "ride up" on the spindle as the turntable revolves. A modern lightweight playing arm will therefore skip grooves and track unevenly. A very practical solution to this problem consists of using an ordinary spring-type clothespin clamped to the base of the spindle just above the surface of the record. This prevents the disc from riding up the spindle while not interfering with rotation of the turntable.*

Playing surfaces on Hit-of-the-Week records were improved considerably during 1930 and were consistently good from about #1100 up. Sound fidelity on Hit-of-the-Week compared favorably with that found on major labels of the period, especially in the reproduction of voice quality. The Rudy Vallee recordings, for example, were a high point in the company's technical achievements.

In August 1931, Durium introduced a 78 rpm record which played for five minutes instead of the normal three minutes. The grooves were spaced more closely together, yet at the same time permitting the records to be played with a standard (.003) needle point. #1156 was the first such "long playing" release and contained the following spoken introduction:

"This is the new Durium record, playing for the first time five minutes of continuous quality music, almost twice the playing time of the average record."

Unfortunately, the addition of two minutes of playing time was not utilized in the interests of the listener, it being an addi-

* C. Hilding Bergquist and John Nelson, "The Hit-of-the-Week Label," The Record Exchange, August 1952, pp. 11-14.

tional chorus or two of full orchestra without even so much as a key change in some cases. HOW 1157, however, was the last of the standard three-minute recordings and no announcement appeared on the record. It is assumed that #1157 was released prior to #1156. (For further explanation on dating and sequence of releases.)

Shortly thereafter, while the long-playing idea was not abandoned, either a second tune or a different version of the same tune was substituted instead of the five-minute version of a single song. This modification of the long-playing idea was occasioned by Durium's financial problems, and permitted continuance of the five-minute record without payment of any additional royalty-the second selection was always a "traditional or unpublished song.

During 1931, another interesting promotion idea was attempted. A gravure photo of the recording artist was reproduced on the back (blank side) of the record. Not all releases carried these photographs - only MM-4-5 (special release during December 1931) and the weekly releases from January 21 thru March 10, 1932, are known to have used them.

DISCOGRAPHY FORMAT

Column one shows the approximate month during which the recording was made. This is the closest approximation possible on the information that has been available.

Column two lists the catalog number as it is shown on the record label. To the immediate right of these catalog numbers are the artists' and orchestras' names just as they appear on the label. Where two catalog numbers are shown but only one artist-orchestra listing, the latter applies to both catalog numbers.

Recordings have been grouped by sessions insofar as possible. It should be obvious to the reader which sessions were studio or "house" dates, and which were not.

Below these headings is given the personnel of the orchestra in those cases where it is known; otherwise, the instrumentation as judged upon aural evidence, is listed. Featured musicians are identified wherever possible. It should be remembered that in several instances the estimated instrumentation is at best an "educated guess," particularly with respect to the later house dates which were augmented frequently with a third trumpet, fourth sax, second trombone, or "x" violins, making a positive conclusion nearly impossible.

From left to right are shown the matrix, take letter, symbol for label color, tune title, and vocalist. Below the title are the names of the composers-lyricists as shown on the label. Below the vocalist's name is shown the date of release.

PERSONNELS

Comments as to identification of personnel, including soloists and vocalists, are those of the writer. (To those readers who may have opinions at variance with those expressed here, Messrs. Kunstadt and Colton are hereby absolved of responsibility!) The overpoweringly commercial arrangements used for 99% of the Hit-of-the-Week output has restricted aural identification to a bare minimum. Certainly the names of many familiar musicians of jazz fame and otherwise, would appear on a roster of those who appeared at one time or another in the Hit-of-the-Week studio. For the present, however, a conservative policy has been followed in making or suggesting identifications, whether tentative or positive.

Among those who have recalled recording for Hit-of-the-Week are Miff Mole and Pee Wee Russell (both reported in previous issues of Record Research). Russ Morgan recalled in a recent interview that he did some recording for Hit-of-the-Week with both Vincent Lopez and Phil Spitalny. Other prominent musicians will be found among the personnel listings.

LABELING

There were several varieties of Hit-of-the-Week labels, both as to color and design. Each different color combination used for commercial releases has been coded below, and this code appears in parentheses to the left of the title of each recording.

<u>CODE</u>	<u>COLOR COMBINATION (All on a brown base)</u>
BY	Blue and yellow lettering
GY	Green and yellow lettering
GB	Green and black lettering
SY	Silver and yellow lettering
S	Silver lettering
SP	Special design, such as used for K-6 Durium De Luxe, which had yellow and blue design and lettering.

All releases through #1159 were labeled as manufactured by Durium Products Corporation, New York. Above matrix #1160 (i.e. for all letter-code catalog numbers), the manufacturer's identification was Durium Products Incorporated, New York.

A minor change in labeling occurred in May 1932 (series E) when part of the silver design was removed from the top half of the label and the words Hit-of-the-Week appeared in smaller-sized lettering.

MASTER & MATRIX NUMBERS, TAKES & CATALOG NUMBERS

It is believed that Hit-of-the-Week recordings were recorded in the sequence indicated by the matrix numbers. The matrix number series apparently began at #1000 (or 1001) and continued to approximately #1215. The sequence of listing in this discography is in the order of this matrix series, and recordings have been grouped into sessions on the basis of the following criteria: (1) orchestra name; (2) director; (3) vocalist; (4) instrumentation; (5) identifiable personnel.

For all releases through August 1931, the matrix number was pressed visibly into the record itself, just outside the edge of the label. It was also used as a catalog number for this period, i.e. thru #1160. Thus, for releases up to and including #1160, the matrix and catalog numbers were one and the same, and were both visible in their respective positions.

In September 1931, a new catalog system was adopted for the label, based primarily upon the month of the year. Beginning with a "J" prefix in September, the new catalog series progressed through prefix "K" - October, "L" - November, to "M" for December.

What may appear to be a discrepancy in the assignment of the 10th letter of the alphabet (J) to the 9th month of the year (September) is subject to a plausible explanation. The writer believes it may best be explained by the hypothesis that Durium began recording operations in December 1929; hence, September 1930 was the 10th month of "production" while only the 9th calendar month.

The catalog series began anew in January 1932, starting with the prefix letter "A", and progressing in order through the month of June (F). With the introduction of this new catalog series, the actual matrix numbers were frequently not pressed into the record surface as before. This has consequently caused a minor problem in grouping certain recordings into their proper sessions, and of course limits positive grouping into actual recording sequence. Fortunately, however, the actual matrix numbers continued to appear on scattered items during this later period, (#1182-1215) and provide a guide for such grouping. It is obvious too, that the original matrix series was continued and still indicated the actual sequence of recording.

Within each month, records were numbered in order of their release, for example, J-1, J-2, J-3, J-4, etc. This conclusion is further strengthened by a comparison of the number of release days (Thursdays) per month, and the number of lettered release for the same month. Following are several examples to illustrate the foregoing remarks and the writer's theory of the method and reasoning behind the assignment of prefixed catalog numbers.

(Ex. 1) J-1 thru J-4

One release for each of the four Thursdays in September 1931.

This type of relationship holds true consistently for series J, L, A, B, C, D, E, and F. The two exceptions K and M, are cited below:

(Ex. 2) K-1 thru K-5

One release for each of the five Thursdays in October 1931

K-6

This was obviously a special Durium release. It was not labeled "Hit-of-the-Week," but as "Durium De Luxe" instead. A probable explanation is that, because of its special label and coloring, this was a bonus release for the last week in October.

(Ex. 3) M-1 thru M-3

One release for each of the first three Thursdays in December 1931.

M-3-4

Pressed in the record surface was M-3, which implies that the record was released on the third Thursday in December. Two releases on that date can easily be explained by the anticipated seasonal increase in sales.

The -4 may be explained in at least two possible ways: (1) that it indicates the actual fourth release of the month; or (2) that it indicates the next release will appear during the fourth week (or on the fourth Thursday of the month). This writer favors the second explanation on the basis that this numbering scheme was continued by Durium on their 1932 issues.

(Ex. 4) M-4-5

Matrix 1182 is pressed onto the record. Following the second hypothesis described for M-3-4, we may say that this was the regular weekly release for the fourth Thursday in December 1931, and that the -5 indicates the next release will be on the 5th Thursday.

This is the only HOW release to carry a "double-letter" prefix. It is the writer's feeling that this was a simultaneous release with M-4-5, possibly a bonus release aimed at the Christmas market. Matrix 1183.

M-5-A-1

Matrix 1185 was pressed on the record. This was presumably released during the fifth and last week of December 1931, on Thursday, December 31, 1931. The A-1 was apparently added to the basic catalog number M-5 for the purpose of indicating (or advertising) the number of the next Hit-of-the-Week release. This practice was followed each month hereafter in the assignment of catalog numbers to the last release of the month.

Nothing whatsoever is known about the matrix numbers that are not shown here. There is no evidence to indicate that they were ever released, but by the same token there is no conclusive evidence that they were not. If any were released, it is likely that relatively few copies were pressed, perhaps for demonstration only and/or for limited release in selected markets. Certain assumptions may be made concerning to which sessions some of these "unissued" matrix numbers might have belonged, but to no purpose.

On all Hit-of-the-Week records which were pressed with the matrix number visible in the record surface, the "take" is the letter immediately following the matrix number. Records without the matrix pressed into the surface did not show a take symbol. Occasionally, the take letters were followed by a one- or two-digit number which will be found to vary from copy to copy of the same record. This was probably a pressing machine or lot number, and in any event has no significance for collectors.

To date, an issued alternate take has been discovered on 1143. There may be others.

RECORDING DATES, RELEASE DATES, ETC.

All recording dates have been estimated on the basis of known or estimated release dates, and upon examination and consideration of matrix sequence. Recording dates should average about 4-6 weeks prior to date of release.

Although we know the date of the first Hit-of-the-Week release (February 13, 1930), we do not know what that release was. It is apparent that the Hit-of-the-Week records were not always released in the very same order as their catalog-matrix numbers. This is quite obvious upon examination of the matrix numbers above #1182 and their sequence of release. It is therefore reasonable to assume that the same procedure had been followed prior to that time.

From information which appeared in trade journals at the time, it appears that the earliest Hit-of-the-Week records were introduced in certain Mid-western markets and that not until several weeks later were these earliest records given distribution in New York and eastern markets.

Exact release dates have been ascertained for two releases prior to the lettered catalog series. From reviews which appeared in Variety, it is known that #1083 was released August 7, 1930, and that #1088 was released September 18, 1930. (Both on Thursday, of course). Other than in these two instances, release dates for #1019 thru 1160 have been approximated by month only. These estimated release dates are indicative only, since the dual use of matrix numbers as catalog numbers did not mean that such numbers also indicated sequence of release.

Release dates have been determined with what the writer believes to be considerable accuracy for the letter-prefixed catalog numbers. Exact dates of release are believed to be correct as shown.

ACKNOWLEDGEMENTS

The writer would like to express appreciation to those who have helped in the preparation of this material. First on the list of those whose research played a large part are John R. Nelson and C. Hilding Bergquist, whose original article in The Record Exchange (August 1952) inspired the writer's interest in the subject; and to Perry Armagnac, Maurice C. Aten, Bob Colton, Henry Hendrickson, Bert Hirsch, Martin L. Kite, Len Kunstadt, Chas. Lindsley, Harry Reser, Andy Sannella, Bill Trone, should go many thanks for their assistance.

Dec. 1929
1015 DON VOORHEES ORCHESTRA
For specimen see center fold

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

Personnel probably includes Fred Farrar(tp), Bill Trone(tb, mellophone), Charlie Butterfield(tb).

1015-C (G) Painting the Clouds with Sunshine (Dubin-Burke) Voc: unknown male Rel: c. 1/30(?)

Label Name Unknown - 10" Durium Product

Test 1019-A Tip-toe Through the Tulips With Me Voc: unknown male (Same as on 1015-C)

Note: Nothing is known about masters 1016, 1017, 1018

Hit-of-the-Week Label (10")

*1019 DON VOORHEES ORCHESTRA

Instrumentation and personnel as for 1015

**2-D (BY) Tip-toe Through the Tulips With Me (Dubin-Burke) Voc: unknown male (different from vocal on test of 1019-A) Rel: c. 2/30 (?)

*Note: Label of HOW 1019 includes the words "Demonstration Record." It is the earliest known record with a Hit-of-the-Week label.

**Note: Copies of HOW 1019 that have been examined, show a matrix 2-D. The vocalist is not the same as on the test pressing of matrix 1019-A; and, although the arrangement is the same, it is positively a different recording. Our assumption, therefore, is that the regular master bearing matrix 1019-A was not used to press HOW 1019.

Instead, HOW 1019 was pressed from a different master, bearing matrix 2-D; the "D" may possibly indicate a recording made for "demonstration" purposes.

To bear out this theory, Messrs. Kunstadt and Colton have found a blank label Durium pressing of master 2-D. On this pressing, we find the exact same version of "Tip-toe" as on HOW 1019, but preceded by a spoken announcement, which is essentially the same as the announcement which appeared on HOW 1040, a "Sample Record."

Incidentally, the announcer on the blank-label pressing of master 2-D and the vocalist on the 2-D version of "Tip-toe", appear to be one and the same, by aural comparison.

1021 BERT LOWN and his BILTMORE MUSIC

Trumpets: Frank Cuth, Ed Farley Piano: Chauncey Gray
Trombone: Al Philburn Guitar: Tommy Fellini
Saxes: Lou Bode, Paul Mason, Sherry McGhee Bass/sax: Adrian Rollini
Violin: Buddy Falco Drums: Stan King

1021-A (BY) Hello Baby (Magidson-Washington-Cleary) Voc: Smith Ballew Rel: 2/30

1022 VINCENT LOPEZ ORCHESTRA

1023

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1022-B (BY) My Fate Is in Your Hands (Razaf-Waller) Voc: unknown male Rel: 2/30

1023-A (BY) My Sweetest Then Sweet (Marion-Whiting) Voc: unknown male Rel: 2/30

Jan. 1930

1026 BEN POLLACK'S ORCHESTRA

1027

Trumpets: Ruby Weinstein, Charlie Teagarden Piano: Vic Briedis
Trombone: Jack Teagarden Guitar: Dick Morgan
Saxes: Gil Rodin, Larry Binyon, Matty Matlock Bass: Harry Goodman
Violin: Alex Bergman Drums: Ray Bauduc

1026-D (BY) I'm Following You (Drayer-MacDonald) Voc: Ben Pollack Rel: 3/30

1027-C (BY) Cryin' for the Carolines (Lewis-Young-Warren) Voc: Ben Pollack Rel: 3/30

1029 VINCENT LOPEZ ORCHESTRA

Inst: Same as for 1022/3

1029-A () There's Danger in Your Eyes, Cherie Voc: Rel: 3/30

Feb. 1930

1032 BERT LOWN and his BILTMORE MUSIC

Same personnel as for 1021; possibly Fletcher Hereford for Magee, Mac Capps for Falco; add Merrill (Klein) Kaye on tuba.

1032-C (BY) Congratulations (Pinkard-Gotts-Green-Stept) Voc: unknown male Rel: 3/30

1036 HOTEL PENNSYLVANIA MUSIC
1037 STATLER PENNSYLVANIANS (Phil Spitalny, dir.)

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1036-C (BY) University of Maine Stein Song (Colcord-Fenstad) Voc: male quartet including Harold "Scrappy" Lambert Rel: 4/30

1037-B (BY) With You (Berlin) Voc: Scrappy Lambert Rel: 4/30

*Vocalist Harold Rodman "Scrappy" Lambert is hereinafter referred to as Scrappy Lambert.

1040 STATLER PENNSYLVANIANS
1041 THE NEW YORK TWELVE (Phil Spitalny, dir.)

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

*1040-B (BY) University of Maine Stein Song (Colcord-Fenstad) Voc: male quartet including Scrappy Lambert

1041-D (BY) A Cottage for Sale (Conley-Robinson) Voc: Scrappy Lambert Rel: 4/30

*Label of HOW 1040 reads "Sample Record." This was probably not a regular weekly release. There was also a spoken announcement preceding the music. For text of this announcement, see under History of the Label.

"On 28 Feb. 1930, Don Voorhees Orchestra made a session at Durium. titles unknown and presumably unissued"

Mar. 1930

1043 JAN GABER'S ORCHESTRA

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1043-C (GY) Lazy Louisiana Moon (Donaldson) Voc: unknown male Rel: 4/30

1045 HARLEM HOT CHOCOLATES (Duke Ellington, Dir.)
1046

Trumpets: Arthur Whetsel, Freddy Jenkins, Cootie Williams
Trombones: Joe "Tricky Sam" Nanton, Juan Tizol
Saxes: Johnny Hodges, Barney Bigard, Harry Carney
Piano: Duke Ellington
Banjo: Freddie Guy
Bass: Wellman Braud
Drums: Sonny Greer

1045-C (BY) Sing You Sinners (Harling-Coalrow) Voc: Irving Mills Rel: 5/30
1046-D (GB) St. James Infirmary (Primrose) Voc: Irving Mills Rel: 5/30

"On 22 March 1930, Don Voorhees made a session at Durium. Only known title from the date was 'Wake Up and Dream'. Matrix number is unknown and it is presumably unissued."

"On March 26th, the Voorhees Orchestra recorded 'Have A Little Faith in Me' and 'By an Open Fireplace'. Matrix numbers are unknown, and these are also presumed to be unissued."

1050 VINCENT LOPEZ ORCHESTRA

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1050-B (GY) Springtime in the Rockies (waltz) (Woosay-Sauer-Taggart) Voc: Scrappy Lambert Rel: 5/30

1053 PHIL SPITALNY'S MUSIC

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1053-C (GB) The Song without a Name (Russell) Voc: Bill Cody Rel: 5/30

Apr. 1930

1056 PHIL SPITALNY'S MUSIC

1057

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1056-D (BY) Give Yourself a Pat on the Back (Butler-Wallace) Voc: male trio

*1057 (BY) Anchors Aweigh (Zimmerman)

*Label on this record reads 1057, but matrix 1077-A appears in the wax. It is likely that the label is in error and that it was actually recorded at the later Spitalny session 1076/7.

1061 BOBBY DIXON'S BROADCASTERS

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

Featured: Manna Klein, trumpet; Tommy Dorsey, trombone; Unknown clarinet (Pee Wee Russell?)

1061-C (BY) Mysterious Mose (Doyle) Voc: Dick Robertson Rel: 6/30

3 PHIL SPITALNY'S MUSIC

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1063-E (BY) Song of the Dawn
(Yellen-Ager)

Voc: Scrappy Lambert
Rel: 6/30

1930

5 HAPPY-ROSE ORCHESTRA

Inst: 3tp-tb-3s-2v-p-g-tu-dm

Featured: Tommy Dorsey (trombone), unknown guitar, clarinet, hot trumpet

*1066-B (B) Oet Happy (Klages-Greer)

Voc: male trio

*This record was not issued as a regular Hit-of-the-Week release. It was apparently one of the first "custom" recordings made by Durium for advertisers or ad agencies. It bears no manufacturer's label but is unquestionably a Durium product, being single-faced, of similar color and material, etc.

3 PHIL SPITALNY'S MUSIC

1 HIT-OF-THE-WEEK ORCHESTRA

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

Featured: Possibly Tommy Thunen (trumpet) on 1071

1070-D (GY) If I Had a Girl Like You
(McDermott)

Voc: Bill Cody
Rel: 6/30

1071-B (GB) Across the Breakfast Table
(Berlin)

Voc: Bill
Rel: 6/30

4 HIT - OF - THE - WEEK ORCHESTRA (director un-named, but probably Bert Hirsch)

At this point, Bert Hirsch assumed direction of the "house" band at Durium. The following is a partial collective personnel for this and for all succeeding Durium sessions under the direction of Mr. Hirsch.

A word of caution - it is not to be assumed that any of the following musicians participated in all of the Hirsch-directed sessions.

Trumpets: Bob Effros, Herman Farberman, Mannie Klein, Leo McConville, Sunny Berigan

Trombones: Sam Lewis, Tommy Dorsey

Saxophones: Arnold Brillhart (flute soloist), Herman Yorks, Murray Pearce (oboe soloist), Larry Abbott

Violins: Sam Raitz, Fred Landau, Sam Fidalman, Victor Ligotti

Piano: Phil Wall, Joe Meresoo

Banjo: John Cali (mandolin soloist)

Hawaiian

Guitar: Andy Sannella

Bass/tuba: John Helleberg, Joe Tarto

Drums: Irving Farberman

Inst: 2tp-tb-3s-v-p-bjo-tu-dm

Featured: Bob Effros (trumpet)

1074-B (GB) Ro-Ro-Rollin' Along
(Moll-Richman-Mencher)

Voc: Irving Kaufman
Rel: 7/30

1075-C (GY) Dancing with Tears in My Eyes
(S) (Dubin-Burke)

Voc: Frank Munn
Rel: 7/30

6 PHIL SPITALNY'S MUSIC

7

Inst: 2tp-tb-3s-v-p-bjo-tu-dm

Featured: Bob Effros (trumpet)

1076-B (BY) Cheer Up Good Times Are Comin'
(Klages-Greer)

Voc: male quartet includin
Bill Cody
Rel: 7/30

*1077-A (BY) Anchors Aweigh
(Zimmerman)

Voc: male quartet includin
Bill Cody
Rel: 7/30

*Label for matrix 1077-A reads #1057; is probably in error.

1930

0 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)

1 (See 1074 for collective personnel listing)

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1080-B (GY) Singing a Song to the Stars
(Johnson-Meyer)

Voc: Dick Robertson
Rel: 7/30

1081-C (GY) You Brought a New Kind of Love
(Pain-Kahal-Norman) to Me

Voc: Dick Robertson
Rel: 8/30

2 PHIL SPITALNY'S MUSIC

3

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1082-C (BY) Old New England Moon (waltz)
(Vance-Howard)

Voc: Bill Cody
Rel: 8/30

1083-A (GB) Swingin' in a Hammock
(Seymour-O'Flynn-Wendling)

Voc: Bill Cody
Rel: August 7, 1930

1084 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)

(See 1074 for collective personnel listing)

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

Featured: Trumpet solo Mannie Klein

1084-C (GB) Just a Little Closer
(Johnson-Meyer)

Voc: Frank Munn
Rel: 8/30

July 1930

1086 PHIL SPITALNY'S MUSIC

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1086-F (GY) Confessin' that I Love You
(Weiburg-Daugherty-Reynolds)

Voc: Frank Munn
Rel: 9/30

1088 VINCENT LOPEZ ORCHESTRA

1089

Inst: 2tp-tb-3s-2v-p-g-tu-dm

1088-B (GB) Little White Lies
(Donaldson)

Voc: Jack Parker
Rel: September 18, 1930

1089-B (S) Here Comes the Sun
(Freed-Woods)

Voc: Jack Parker
Rel: 9/30

1090 BERT LOWN and his BILTMORE MUSIC

Personnel as for HOW 1021, with Mace Irish for Bode, Mac Ceppos for Falco, Larry Tice for Magee; add Merrill (Klein) Kaye on tuba.

1090-E (BY) Bye Bye Blues
(Hamm-Bennett-Lown-Gray)

Voc: unknown male
Rel: 9/30

1091 DON VOORHEES ORCHESTRA

Inst: 2tp-tb-3s-2v-p-g-tu-dm

Personnel probably includes Fred Farrar (trumpet) Bill Trone (th, mello) Charlie Butterfield (tb), Dick McDonough (bjo/g).

1091-C (BY) Go Home and Tell Your Mother
(Fields-McHugh)

Voc: Scrappy Lambert
Rel: 10/30

Aug. 1930

1093 HOTEL PENNSYLVANIA ORCHESTRA

1094 PHIL SPITALNY'S MUSIC

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1093-B (SY) I Still Get a Thrill
(Davis-Coots)

Voc: Bill Cody
Rel: 10/30

1094-D (BY) What's the Use
(Jones-Newman)

Voc: Bill Cody
Rel: 10/30

1097 PHIL SPITALNY'S MUSIC

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

1097-C (GY) Betty Co-ed
(Fogarty-Vallee)

Voc: Scrappy Lambert
Rel: 10/30

1100* SOUVENIR FROM PHIL SPITALNY TO THE NORTHWESTERN UNIVERSITY

1100-B (GB) (no title given on label; music consists of a medley of two Northwestern University school songs. The first is sung by a male trio, and contains the lyric "Go, You Northwestern!" - presumably the title)

*It is believed that this may not have been a regular Hit-of-the-Week release.

1101 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)

1102 (See 1074 for collective personnel listing)

Inst: 2tp-tb-3s-2v-p-bjo/mandolin/hawaiian guitar-tu-dm
Featuring: Mannie Klein, trumpet solo on 1102

1101-B (GB) Somewhere in Old Wyoming
(Lesser-Havlin)

Voc: Dick Robertson, and
unknown whistling
Rel: 10/30

1102-C (S) I'll Be Blue Just Thinking of You
(Whiting-Wendling)

Voc: Dick Robertson
Rel: 11/30

Sept. 1930

1104 TED FIO RITO'S ORCHESTRA

1105 FIO RITO'S MUSIC

Inst: 2tp-tb-3s-p-g-b-dm; organist Lew White added on 1105

1104-B (S) My Baby Just Cares for Me
(Donaldson)

Voc: unknown male
Rel: 11/30

1105-B (SY) When the Organ Played at Twilight
(Wallace-Campbell-Connelly)

Voc: unknown male
Rel: 11/30

- 1106 HIT-OF-THE-WEEK ORCHESTRA
 1107 DICK ROBERTSON and his COLLEGIANS
 (See 1074 for collective personnel listing)
 Inst: 2tp-tb-3s-2v-p-bjo/g-tu-dm
 Featuring: Sweet muted tp. solo - unidentified; 2nd tp - Mennie Klein
- 1106-D (G) My Bluebird Was Caught in the Rain Voc: Dick Robertson
 (Creamer-Rich) Rel: 11/30
 1107-B (S) Moonlight on the Colorado (waltz) Voc: Dick Robertson
 (Moll-King) Rel: 12/30

Oct. 1930

- 1111 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)
 (See 1074 for collective personnel listing)
 Inst: 2tp-tb-3s(cboos)-2v-p-bjo/hawaiian guitar-xylo-tu-dm
 Featured: Mennie Klein, solo trumpet
- 1111-G (S) If I Could Be with You One Hour Voc: Dick Robertson
 To-night (Creamer-Johnson) Rel: 12/30
- 1112 SAM LANIN'S DANCE ENSEMBLE
 1113 BENRUS RADIO ORCHESTRA
- Inst: 2tp-2tb-3s(flutes)-2v-p-bjo/g-tu-dm
 Featuring: Mennie Klein, trumpet solos
- 1112-B (S) Three Little Words Voc: Paul Small
 (Kahmar-Ruby) Rel: 12/30
 1113-G (S) I'm Yours Voc: Paul Small
 (Harburg-Green) Rel: 12/30

Nov. 1930

- 1116 SAM LANIN'S DANCE ENSEMBLE
- Inst: 2tp-tb-3s(flutes)-2v-p-bjo-tu-dm
 Featured: Mennie Klein, trumpet solo; unknown trombonist
- 1116-C (S) Maybe It's Love Voc: Paul Small
 (Mitchell-Gottler-Mayer) Rel: 1/31
- 1117 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)
 1118 (See 1074 for collective personnel listing)
 Inst: 2tp-tb-3s(flutes,cboos)-2v-p-bjo-tu-dm
 Featured: On 1118, sweet muted trumpet solo by Mennie Klein; un-muted
 hot trumpet solo possibly Leo McConville
- 1117-C (S) Sweetheart of My Student Days Voc: Dick Robertson
 (Kahn-Simons) Rel: 1/31
 1118-E (S) The Little Things in Life Voc: Dick Robertson
 (Berlin) Rel: 1/31

Dec. 1930

- 1120 VINCENT LOPEZ ORCHESTRA
- Inst: 2tp-tb-3s-2v-p-g-tu-dm
- 1120-C (S) Cheerful Little Earful Voc: Smith Ballew
 (Gershwin-Rose-Warren) Rel: 1/31
- 1121 THE NEW YORK TWELVE
 1122 RESER'S RADIO BAND (Harry Reser, dir.)
- A Partial Collective personnel:
 Trumpets: Bob Effros, Andy Bossen
 Trombone: Sam Lewis
 Saxes: Larry Abbott, Herman Yorks, Mike Ships, Gil Koerner,
 Frank Chance
 Violins: Murray Kellner
 Piano: Bill Winkes
 Accordion: Dick Schwartz
 Guitar: Maurice Aten
 Banjo/Guitar: Harry Reser
 Tuba: John Helleberg
 Drums: Tom Stacks
- Recorded Dec. 29, 1930
- Inst: 2tp-2tb-3s-2v-accordion-p-bjo/g-g-tu-dm
 Featured: Bobby Effros, lead trumpet, probably muted tp. solo; Harry
 Reser, guitar and banjo
- 1121-B (S) You're Driving Me Crazy Voc: Frank Luther
 (Donaldson) Rel: 1/31
 1122-C (S) Sweet Jennie Lee! Voc: Frank Luther
 (Donaldson) Rel: 3/21

Jan. 1931

- 1124 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)
 (See 1074 for collective personnel listing)
 Inst: 2tp-tb-3s-2v-p-bjo/g-tu-dm
 Featured: Mennie Klein, sweet muted trumpet solo
- 1124-B (S) Crying Myself to Sleep Voc: Dick Robertson
 (Klenner-Wandling) Rel: 2/31
- 1125 SAM LANIN'S DANCE ENSEMBLE
 1126 BENRUS RADIO ORCHESTRA
- Inst: 2tp-tb-3s-2v-p-bjo-tu-dm
 Featured: Tommy Dorsey, trombone; unknown trumpet
- 1125-C (S) Something to Remember You By Voc: Paul Small
 (Dietz-Schwartz) Rel: 2/31
 1126-C (S) Blue Again Voc: Paul Small
 (Fields-McHugh) Rel: 2/31

VINCENT LOPEZ ORCHESTRA

- 1127 Inst: 2tp-tb-3s-2v-p-bjo-b-dm
 1128
- 1127-F (S) Lonesome Lover Voc: probably Jack Parker
 (Bryan-Monaco) Rel: 3/31
 1128-E (S) Just a Gigolo Voc: probably Jack Parker
 (Caesar-Casucci) Rel: 3/31

Feb. 1931

- 1132 PHIL SPITALNY'S MUSIC*
 1133 SAM LANIN'S DANCE ENSEMBLE
- Inst: 2tp-tb-3s-2v-p-bjo-tu-dm
 Featured: Arthur Schmitt, piano #
- 1132-C (S) When Your Hair Has Turned to Silver Voc: Scrappy Lambert
 (Tobias-DeRose) Rel: 3/31
 1133-C (S) Reaching for the Moon # Voc: Scrappy Lambert
 (Berlin) Rel: 3/31
- *It is believed that this was, in fact, a SAM LANIN session, and that
 1132 was mislabeled. Phil Spitalny was appearing in Chicago at this
 time.

HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)

- 1134 (See 1074 for collective personnel listing)
 Inst: 2tp-tb-3s-2v-xylo-p-bjo-tu-dm
 Featured: Probably Bunny Berigan, trumpet solo on 1135
- 1134-B (S) Overnight Voc: Dick Robertson
 (Rose-Kent-Alter) Rel: 4/31
 1135-C (S) The King's Horses Voc: Dick Robertson
 (Gay Graham) Rel: 4/31

SAM LANIN'S DANCE ENSEMBLE

- For specimen see center fold
- 1136 Inst: 2tp-tb-3s-2v-accordion-p-bjo-tu-dm
 Featured: Probably Mennie Klein, lead trumpet; possibly Tommy Dorsey,
 trombone.
- 1136-A (S) Hello! Beautiful! Voc: Paul Small
 (Donaldson) Rel: 4/31
 1137-C (S) Ninety-nine out of a Hundred Voc: Paul Small
 (Lewis-Sherman) Rel: 4/31

*Harry Reser's (Radio) Band did another date for Durium on March 19, 1931.
 Personnel similar to collective personnel shown for 1121/1122 session.

In my opinion, the unissued masters recorded by Reser on 3/19/31 were
 within the group of 4 unknown matrix numbers: 1138-1141.

HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)

- 1142 (See 1074 for collective personnel listing)
 Inst: 2tp-tb-3s-2v-p-bjo/hawaiian guitar-tu-dm
- 1142-D (S) Tears Voc: Dick Robertson
 (Capano-Uhr) Rel: 4/31
 1143-D (S) You'll Be Mine in Apple Blossom Time Voc: Dick Robertson
 (Tobias-De Rose) Rel: 5/31
- 1144 SAM LANIN'S DANCE ENSEMBLE
 1145
- Inst: 2tp-tb-3s-2v-p-g-tu-dm
 Featured: Mennie Klein, trumpet solo on 1145; possibly Bunny
 Berigan on 2nd trumpet; Tommy Dorsey, trombone;
 possibly Eddie Lang, guitar.
- 1144-A (S) Whistling in the Dark Voc: Paul Small, and
 (Boretz-Suesse) unknown whistling
 Rel: 5/31
 1145-D (S) I Surrender Dear Voc: Paul Small
 (Clifford-Barris)

April 1931

- 1146 HARRY RESER'S RADIO BAND
 1147 (See 1121/22 for collective personnel listing)
 Inst: 2tp-tb-3s-2v-accordion-p-g-tu-dm
 Featured: Bob Effros, solo trumpet; Harry Reser, guitar;
 probably Cornell Smelser, accordion
- 1146-A (S) Out of Nowhere Voc: Frank Luther
 (Heyman-Green) Rel: 5/31
 1147-D (S) When I Take My Sugar to Tea Voc: Frank Luther
 (Fain-Kahal-Norman) Rel: 6/31
- 1148 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)
 1149 DICK ROBERTSON'S ORCHESTRA
- (See 1074 for collective personnel listing)
 Inst: 2tp-tb-3s-2v-p-bjo-tu-dm
 Featured: Mennie Klein, trumpet solo on 1148; unknown trumpet solo
 on 1149.
- 1148-A (S) Were You Sincere Voc: Dick Robertson
 (Mekill-Rose) Rel: 6/31
 1149-A (S) By the River Sainte Marie Voc: Dick Robertson
 (Leslie-Warren) Rel: 6/31



DISCO

1004

CUALQUIER COSA

Anything
Paseo de la Playa
LOS FLORIDIANOS

*Science
Service Record*

0-10

Dr. KARL T. COMPTON
President, Massachusetts Institute of Technology
Speaks On
SCIENCE AND ENGINEERING

RECORD SERVICE INC. WASHINGTON, D.C.
MADE IN U.S.A. BY RECORD SERVICE INC. WASHINGTON, D.C.

**HIT OF
THE WEEK**

MY MOM

Pop Trio

(801 STONES)

Quadrangle

E-2-3

Saucy Temp.
Supervised by
ARTHUR HURRAY
America's Foremost
Dance Authority

I'M SO ALONE WITH THE CROWD

It's Made Me Crazy! Lulu Young

NORTON DOWNEY
and Orchestra

**HIT
OF THE WEEK**

TRADE MARK REG.

MM-4-6

RUDY VALLEE

YOU TRY SOMEBODY ELSE

(That's Can Anyone Else)

WITH
HIS CONNECTICUT YANKEES

Pop Trio

RECORD SERVICE INC. WASHINGTON, D.C.
MADE IN U.S.A. BY RECORD SERVICE INC. WASHINGTON, D.C.

**HIT OF
THE WEEK**

Dance Song supervised by
ARTHUR H. HURRAY
America's Foremost Dance Authority

8-3-4

Wendy
Arden

Wendy
Arden
and Her Trio

BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Music by Artie Shaw

HAPPY-BO-LUCKY-YOU and BROKEN HEARTED ME

by Irving Berlin

Pop Trio

RAUL PAZ KINKE
and Orchestra

May 1931

1150 SAM LANIN'S DANCE ENSEMBLE

1151

Inst: 2tp-tb-3s-2v-p-g-tu-dm

Featured: Bunny Berigan lead and solo trumpet on 1150; Arthur Schutt, piano; unknown trombone soloist

- | | | | |
|--------|-----|-------------------------------------|----------------------------------|
| 1150-C | (S) | By My Side
(Lown-Dick-Link-Gray) | Voc: Dick Robertson
Rel: 6/31 |
| 1151-C | (S) | Ho-Hum
(Hayman-Suesse) | Voc: Dick Robertson
Rel: 7/31 |

1152 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.)

1153 THE NEW YORK TWELVE

(See 1074 for collective personnel listing)

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

Featured: Mammie Klein muted trumpet solos; unknown clarinet

- | | | | |
|--------|-----|--|--------------------------------|
| 1152-D | (S) | I Wanna Sing About You
(Friend-Dreyer) | Voc: Smith Ballow
Rel: 7/31 |
| 1153-B | (S) | Let's Get Friendly
(Yellen-Silvers-Dougherty) | Voc: Smith Ballow
Rel: 7/31 |

June 1931

1154 DON VOORHEES ORCHESTRA

1155 MAXWELL HOUSE ORCHESTRA (Don Voorhees, dir.)

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

Recorded June 20, 1931

Featured: unknown trombone and clarinet. Personnel probably includes Fred Farrar (trumpet) and Bill Trone (trombone);

- | | | | |
|--------|-----|---|-----------------------------------|
| 1154-B | (S) | I'm Through with Love
(Kahn-Malneck-Livingston) | Voc: Scrappy Lambert
Rel: 7/31 |
| 1155-C | (S) | Roll On, Mississippi, Roll On
(Wells-McCaffrey-Ringle) | Voc: Scrappy Lambert
Rel: 7/31 |

1156 SAM LANIN'S ORCHESTRA

1157 SAM LANIN'S DANCE ENSEMBLE

Inst: 2tp-tb-3s-2v-p-bjo/hawaiian guitar-tu-dm

Featured: Bunny Berigan solo trumpet on 1156

- | | | | |
|---------|-----|--|---------------------------------|
| *1156-D | (S) | Pardon Me Pretty Baby
(Klages-Meskill-Rose) | Voc: Paul Small
Rel: 8-13-31 |
| 1157-A | (S) | When the Moon Comes over the
Mountain (Smith-Johnson-Woods) | Voc: Paul Small
Rel: 8/31 |

*Note: HOW 1156 was the first 5-minute or "long-playing" release. A spoken announcement on the record introduced the new Hit-of-the-week with extra playing time, yet which played at the standard speed of 78 rpm. All subsequent HOW releases provided five minutes of playing time, with the exception of #1157.

July 1931

1158 HIT-OF-THE-WEEK ORCHESTRA (Bert Hirsch, dir.) (see note following #1160)

1159 (See 1074 for collective personnel listing)

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

Featured: Bunny Berigan, trumpet solos on 1158, 1159; unknown trombone,

- | | | | |
|--------|-----|--|-----------------------------------|
| 1158-J | (S) | Just One More Chance
(Coslow-Johnston) | Voc: Scrappy Lambert
Rel: 8/31 |
| 1159-F | (S) | I'm Keepin' Company
(Bender-Lawnhurst-Dreyer) | Voc: Scrappy Lambert
Rel: 8/31 |

1160 SCRAPPY LAMBERT'S COLLEGIANS

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

Probably same personnel as for 1158/1159

- | | | | |
|---------|-----|---|-----------------------------------|
| *1160-E | (S) | Come to Me
(DeSylva-Brown-Henderson) | Voc: Scrappy Lambert
Rel: 9/31 |
|---------|-----|---|-----------------------------------|

*Note: It is likely that 1160-E was recorded (probably remade) at the same session with 1158-J and 1159-F. Matrix 1161 is not known to have been issued; consequently further evidence is lacking.

Beginning with releases during the month of September 1931, matrix numbers were no longer used as catalog numbers. Instead, a code letter was used for the month of release, and the number following this code letter indicated the first, second, third, etc., release during that month.

The prefix selected for the September release was J. The prefix was changed each month, reaching the letter M in December 1931, and reverting back to the beginning of the alphabet in January 1932.

Also, from this point on, all HOW regular weekly releases had a silver on brown label. Therefore, the parenthesized color code used up to this point will be omitted. The space will be used to show the HOW catalog numbers.

From matrix 1163 thru 1181, the matrix numbers were not pressed onto the record surfaces as heretofore. Therefore, it is only possible to approximate the order in which releases J-4 thru M-3-4 were recorded. A parenthesized blank will be used to indicate an unknown matrix number.

The take letter, however, continued to appear on some records without matrix numbers, and so these will be shown within the parentheses.

J-1 ????

"To my knowledge, no Hit-of-the-Week record bearing catalog number J-1 has ever been discovered. It is conspicuous by its absence, and yet it hardly seems reasonable to think any Hit-of-the-Week record from this period could be quite so rare. Therefore, the author suggests the theory that J-1 was never actually used as a catalog number, and that the J-series was initiated on the 2nd Thursday in September 1931, rather than on the first. This theory explains why 1160 is shown here as the probable release for the first Thursday in September."

August 1931

J-2 DON VOORHEES ORCHESTRA

J-3 MAXWELL HOUSE ORCHESTRA (Don Voorhees, dir.)

Inst: 2tp-2tb/mellophones-3s-2v-p-bjo-tu-dm Recorded Aug. 8, 1931

Personnel: Probably included Fred Farrar (trumpet), Bill Trone (trombone/mellophone), Charlie Butterfield (trombone)

- | | | |
|-----------|--|--|
| 1162-C | I Found a Million Dollar Baby
(Rose-Dixon-Warren) | Voc: male trio with
unknown soloist
Rel: Sept 10, 1931 |
| *(1163-C) | Many Happy Returns of the Day
(Dubin-Burke) | Voc: unknown male
Rel: Sept 17, 1931 |

*Note: Parentheses around the matrix number indicate that the matrix number was not pressed onto the record surface. However, the probable matrix is shown here. Matrix 1163 was chosen rather than 1161 because in view of Durium's apparent policy of cutting two or four tunes at a session, the number 1161 would logically belong to the preceding date, i.e., with 1160.

J-4 FREDDIE RICH'S RADIO ORCHESTRA

K-1

Inst: 3tp-2tb-4s-2v-accordion-p-g-b/tu-dm

Featured: Bunny Berigan (trumpet); Tommy Dorsey (trombone); Cornell Smelser (accordion); Joe Venuti (violin); Eddie Lang (guitar); Freddie Rich (piano);

- | | | | |
|---------|-------|-----------------------------------|--|
| (11 -B) | (J-4) | Little Girl
(Hyde-Henry) | Voc: Elmer Feldkamp & trio
Rel: Sept 24, 1931 |
| (11 -C) | (K-1) | It's the Girl
(Oppenheim-Baer) | Voc: Elmer Feldkamp & trio
Rel: Oct 1, 1931 |

K-2 SAM LANIN'S ORCHESTRA

K-3

Inst: 3tp-2tb-4s-2v-p-bjo-tu-dm

Featured: Bunny Berigan (trumpet solos K-2 & K-3); Arthur Schutt (piano); unknown tenor sax

- | | | | |
|---------|-------|--|-------------------------------------|
| (11 -) | (K-2) | Me (Berlin)
College Medley of Cannon Song
(Princeton) and Down
the Field (Yale) | Voc: male trio
Rel: Oct 8, 1931 |
| (11 -) | (K-3) | Love Letters in the Sand
(Kenny-Kenny-Coots)
College Medley - Illinois
Loyalty, and Michigan
Victory | Voc: male trio
Rel: Oct 15, 1931 |

Note: Releases K-2 and K-3 were the first releases by Durium which offered more than one tune per side. Like the 5-minute record, this was a promotion scheme to boost their sagging sales volume. Note the choice of tunes requiring no royalty.

Sept. 1931

K-4 PHIL SPITALNY'S ORCHESTRA

K-5

K-6 EDDIE CANTOR with PHIL SPITALNY'S MUSIC For specimen see center fold

*Beginning with this session, Phil Spitalny returns as director of the Durium 'house' orchestra, a post he maintained heretofore.

Inst: 3tp-2tb-4s-3v-p-bjo-tu-dm

Featured: Bunny Berigan (trumpet) muted solo and lead on K-4; Bob Efron (trumpet) on K-6; Joe Venuti accomp. to vocal on K-6

- | | | | |
|---------|-------|---|---|
| (11 -) | (K-4) | I Apologize
(Hoffman-Goodhart-Nelson) | Voc: Paul Small |
| (11 -) | (K-5) | Fight for California
Sweet and Lovely
(Arnheim-Tobias-Lemare) | Rel: Oct 22, 1931
Voc: Paul Small |
| (11 -) | (K-6) | Notre Dame Victory March
Ballyhoo
(Theme of "Cheer Up") | Rel: Oct 29, 1931
Voc: Eddie Cantor
Rel: Oct 1931 |

Note: K-6 was not a regular HOW release. It was labeled as the Durium De Luxe record, with a yellow and blue label. Two different versions of the tune "Ballyhoo" were on the one side.

L-1 FREDDIE RICH'S RADIO ORCHESTRA

Inst: 3tp-2tb-4s-2v-accordion-p-g-b/tu-dm

Featured: Cornell Smelser (accordion); unknown trombone solo; two trumpet solos, neither recognizable as Klein, Berigan, or other studio men with known styles. Personnel probably includes Joe Venuti (violin), Eddie Lang (guitar).

- | | | | |
|---------|-------|---|--|
| (11 -) | (L-1) | I'm Just a Dancing Sweetheart
(Tobias-De Rose) | Voc: Ben Alley & male trio
Rel: Nov 5, 1931 |
| | | As the Backs Go Tearing By
(Dartmouth College) | |

October 1931L-2 PHIL SPITALNY'S MUSIC

M-1

Inst: 2tp-tb-3s-2v-p-bjo/gwtu-dm
 Featured: Bob Effros (trumpet) lead

- (11 -) (L-2) Guilty Voc: Paul Sisters
 (Kahn-Akst-Whiting)
 She'll Be Coming 'Round the Mountain Voc: male trio
 Rel: Nov 12, 1931
 (11 -) (M-1) Goodnight Sweetheart Voc: Paul Sisters
 (Noble-Campbell-Cornally-Vallee)
 In the Shade of the Old Apple Tree (waltz) Voc: male trio
 Rel: Dec 3, 1931

L-3 GENE AUSTIN and the HIT-OF-THE-WEEK ORCHESTRA

Inst: 2tp-tb-3s-2v-p-g-tu-dm
 Featured: Unidentified sweet trumpet, hawaiian guitar.

- (11 -) (L-3) Now That You're Gone Voc: Gene Austin
 (Kahn-Florito) Rel: Nov 19, 1931
 La Paloma

Nov. 1931L-4 PHIL SPITALNY'S MUSIC

M-3-4

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

- (11 -) (L-4) Shine on Harvest Moon Voc: Helen Rowland
 (Bayes-Norworth)
 Oh Susanna Voc: male quartet, including
 Bill Cody
 Rel: Nov 26, 1931
 (11 -) (M-3-4) Time on My Hands Voc: Bill Cody
 (Adams-Gordon-Youmans)
 Jingle Bells Voc: male quartet, including
 Bill Cody
 Rel: Dec 17, 1931

M-2 FREDDIE RICH'S RADIO ORCHESTRA

M-3

Inst: 3tp-2tb-4s-2v-p-g-b-dm
 Featured: Bunny Berigan (trumpet) on M-3; unknown trombone solo
 (not Tommy Dorsey); Joe Venuti (violin); Eddie Lang
 (guitar); Freddie Rich (piano).

- (11 -) (M-2) You Call It Madness Voc: Helen Rowland
 (Conrad-DeBois-Columbo-Gregory) Rel: Dec 10, 1931
 Auld Lang Syne
 (11 -) (M-3) Call Me Darling (waltz) Voc: Paul Small
 (Raisfield-Freyberg-Marbot-Dick)
 Comin' Thro' the Rye Rel: Dec 17, 1931

Dec. 1931M-4-5 RUDY VALLEE SINGS with his CONNECTICUT YANKEES

MM-4-5

Inst: 2tp-tb-3s-3v-p-g-b-dm For specimen see center fold
 Featured: Probably Tommy Dorsey (trombone); unknown piano

- 1182-C (M-4-5) A Faded Summer Love Voc: Rudy Vallee
 (Baxter) Rel: Dec 24, 1931
 1183-A (MM-4-5) You Try Somebody Else Voc: Rudy Vallee
 (DeSylva-Brown-Henderson) Rel: Dec 24, 1931

B-4-C-1 ERNO RAPEE'S ORCHESTRA

M-5-4-1

Inst: 2tp-tb-3s-2v-p-g-b-dm
 Featured: Mennie Klein (trumpet); probably Eddie Lang (guitar);
 probably Larry Abbott (sax and comb); unknown clarinet

- 1184-A (B-4-C-1) This is the Mrs. Voc: Paul Small
 (Brown-Henderson) Rel: Feb 25, 1932
 The Merry Widow Waltz
 1185-C (M-5-4-1) River, Stay 'Way from My Door Voc: Helen Rowland
 (Dixon-Woods-Brooks)
 Some of these Days Voc: Helen Rowland
 Rel: Dec 31, 1931

A-1-2 PHIL SPITALNY'S MUSIC

A-2-3

Inst: 2tp-tb-3s-2v-xylo-p-bjo-tu-dm
 Featured: Probably Mennie Klein (trumpet) on 1188; others unknown

- 1186-B (A-1-2) When It's Sleepy Time Down South Voc: Helen Rowland
 (Leon and Otis Rene, and Clarence Muse)
 Sailing Voc: male trio
 Rel: Jan 7, 1932
 1187 (Probably unissued)
 1188-B (A-2-3) Now's the Time to Fall in Love Voc: Paul Small
 (Sherman-Lewis)
 After the Ball Voc: Paul Small
 Rel: Jan 14, 1932

Jan 1932

A-3-4

B-1-2

RUDY VALLEE SINGS with his CONNECTICUT YANKEES

Inst: 2tp-tb-4s-2v-p-g-b-dm
 Featured: unknown tenor, trombone, piano solos; possibly
 Bunny Berigan (trumpet) sweet solo on 1192

- 1191-C (A-3-4) Home Voc: Rudy Vallee
 (Van Steeden-Clarkson) Rel: Jan 21, 1932
 1192-B (B-1-2) By the Sycamore Tree Voc: Rudy Vallee
 (Gillespie-Wendling) Rel: Feb 4, 1932

B-3-4

A-4-B-1

NICK LUCAS AND HIS TROUBADOURS

Inst: 2tp-tb-3s-2v-p-g-b/tuba-dm
 Featured: Eddie Lang (guitar)

- 1193-A (B-3-4) An Evening in Caroline Voc: Nick Lucas
 (Donaldson) Rel: Feb 18, 1932
 1194-A (A-4-B-1) All of Me Voc: Nick Lucas
 (Simons-Marks)
 Goodnight Ladies Voc: male trio
 Rel: Jan 28, 1932

B-2-3

ERNO RAPEE'S ORCHESTRA

Inst: 2tp-tb-3s-2v-p-g-tu-dm
 Featured: Eddie Lang (guitar); Mennie Klein (trumpet); probably
 Jimmy Dorsey (alto); probably Larry Abbott (sax and comb)

- 1195-A (B-2-3) Save the Last Dance for Me Voc: Paul Small
 (Hirsch-Magine-Spitalny)
 Ida Rel: Feb 11, 1932

Feb. 1932

C-1-2

C-3-4

RUDY VALLEE SINGS with his CONNECTICUT YANKEESRUDY VALLEE AND HIS CONNECTICUT YANKEES

Inst: 2tp-tb-3s-2v-p-g-b-dm
 Featured: Bill Moore (trumpet); Joe Venuti (violin); unknown piano

- 1198-B (C-1-2) Was That the Human Thing to Do Voc: Rudy Vallee
 (Young-Fain) Rel: Mar 3, 1932
 1199-C (C-3-4) The Wooden Soldier and the China Doll (Newman-Jones) Voc: Rudy Vallee
 Rel: Mar 17, 1932

Note: 1199-C contains two versions of the tune, the second with
 piano accompaniment only.

C-4-5

C-2-3

MORTON DOWNEY AND THE CAMEL ORCHESTRA

Inst: 2tp-tb-3s-3v-p-g-tu-dm

- 1200-A (C-4-5) Kiss Me Goodnight (waltz) Voc: Morton Downey
 (Gottler-Nicholls) Rel: Mar 24, 1932
 1201-C (C-2-3) Two Loves Voc: Morton Downey
 (Koger-Varna-Scott) Rel: Mar 10, 1932
 Note: 1201-C contains two versions of the tune, the first a fox trot
 and the second a ballad.

March 1932

D-1-2

C-5-D-1

PHIL SPITALNY'S MUSIC

Inst: 2tp-tb-3s-2v-p-g-tu-dm
 Featured: Eddie Lang (guitar)

- 1202-C (D-1-2) Somebody Loves You Voc: Paul Small & trio
 (Tobias-DeRose)
 One More Kiss Than Goodnight Voc: Paul Small
 (Tobias-DeRose-Herscher-Coogan) Rel: Apr 7, 1932
 1203-A (C-5-D-1) Auf Wiedersehen, My Dear Voc: Paul Small & trio
 (Gilbert-Simons)
 Marta Voc: Paul Small
 (Hoffman-Goodhart-Nelson-Ager) Rel: Mar 31, 1932

D-2-3

RUDY VALLEE AND ORCHESTRA

Inst: 2tp-tb-3s-2v-p-g-tu-dm
 Featured: unknown trumpet, piano

- 1204-C (D-2-3) By the Fireside Voc: Rudy Vallee
 (Kahn-Woods)
 Lovable Voc: Rudy Vallee
 (Noble-Campbell-Cornally) Rel: Apr 14, 1932

April 1932

D-3-4

D-4-E-1

PHIL SPITALNY'S MUSIC

Inst: 2tp-tb-3s-2v-p-bjo-tu-dm

- 1206-A (D-3-4) Let's Have Another Cup o' Coffee Voc: Helen Rowland &
 (Berlin) male trio
 Strangers Voc: unknown male
 (Goets-O'Flynn) Rel: Apr 21, 1932
 1207-B (D-4-E-1) Paradise Voc: male trio
 (Turk-Ahlert)
 Love, You Funny Thing Voc: Helen Rowland
 (Brown-Clifford-Brown) Rel: April 28, 1932

2-1-3 MORTON DOWNEY AND ORCHESTRA For specimen see center fold
2-2-3

Inst: 2tp-th-3s-2v-p-g-ta-da
 Featured: Probably Eddie Lang (guitar); unknown tenor, trombone

- 1208-C (2-1-2) *Dream Sweetheart* Voc: Morton Downey
 (Green)
 Soft Lights and Sweet Music Voc: Morton Downey
 (Berlin) Rel: May 5, 1932
 1209-B (2-2-3) *My Mom* Voc: Morton Downey
 (Donaldson)
I'm So Alone with the Crowd Voc: Morton Downey
 (Little-Young) Rel: May 12, 1932

Note: Releases during May and June (E and F series) bore an inscription on the label to the effect that the dance tempo was supervised by Arthur Murray "America's Foremost Dance Authority." It certainly can't be said that Durium's promotion department wasn't on the ball - what next?

MAY 1932

E-4-F-1 HIT-OF-THE-WEEK ORCHESTRA
E-3-4 RALPH KIRBERY AND ORCHESTRA For specimen see center fold

Personnel as follows:
 Trumpets: Phil Napoleon, Mike Masiello
 Trombone: Miff Mole
 Saxes: Andy Sannella, Jimmy Crossan, George Napoleon
 Violins: Lou Baderman, Pete Eisenberg
 Accordion: Charles Magnante
 Xylophone: Sam Herman
 Piano: Frank Banta
 Guitar: Frank "Jazz" Caristo
 Hawaiian guitar: Andy Sannella
 Bass/tuba: Keith Pittman
 Drums: Harry Wilson

- 1210-D (E-4-F-1) *Sing a New Song* Voc: male trio including
 (Shand) Ralph Kirbery
My Extraordinary Girl Voc: Ralph Kirbery
 (Weaver-Ager) Rel: May 26, 1932
 1211-B (E-3-4) *Between the Devil and the Deep Blue Sea*
 (Koehler-Arlian) Voc: male trio including
 Ralph Kirbery
Happy-Go-Lucky-You and Broken Hearted Me
 (Murray-Goodhart-Hoffman) Voc: Ralph Kirbery
 Rel: May 19, 1932

F-1-2 ANDY SANNELLA AND HIS ORCHESTRA
F-2-3 (Personnel same as for 1210/1211).

- 1212-B (F-1-2) *One Hour with You* Voc: Ralph Kirbery
 (Magidson-Stept)
I Beg Your Pardon, Mademoiselle Voc: R. Kirbery
 (Robin-Whiting) Rel: June 2, 1932
 1213-A (F-2-3) *Lawl, You Made the Night Too Long*
 (Lewis-Young) Voc: Ralph Kirbery
 Sharing Voc: Ralph Kirbery
 (Lombardo-Young-Stept) Rel: June 9, 1932

June 1932

F-3-4 PHIL SPITALNY'S MUSIC
F-4-5

Inst: 2tp-th-3s-2v-xylophone-accordion-p-g-ta-da

- 1214-C (F-3-4) *Lullaby of the Leaves* Voc: Ben Alley
 (Young-Parkere)
Betty Boop Voc: male trio
 (Hayman-Green) Rel: June 16, 1932
 1215-B (F-4-5) *My Silent Love* Voc: Ben Alley
 (Hayman-Guesse)
Hummin' to Myself Voc: male trio
 (Magidson-Siegel-Fain) Rel: June 23, 1932

SUPPLEMENTAL LIST OF OTHER RECORDS PRODUCED BY DURIUM

While the main objective has been to examine and study the records issued with the Hit-of-the-Week label, several collectors and researchers have offered information about the various other Durium-produced phonograph records. Durium followed the example of the major record companies from the beginning and found a very profitable side-product in the manufacture of custom recordings. These were produced for various concerns as sales promotion and advertising items. Although we have only scattered information on these Durium products, still there may be some merit in offering the data to collectors.

The 5000 matrix number series was apparently used for a wide variety of special or custom recordings. Among the recordings to which were assigned numbers in the 5000 series, we find the unique 4" square promotion records, the Romance Service records, and records produced for export to Germany and Latin-America.

The first supplemental Durium record we shall consider was labeled the *Durium Junior*, and appropriately so. It was a one-sided disc, similar in color and material to the Hit-of-the-Week, but was only approximately 4" in diameter. Many examples have been reported:

X-13 COLLEGE HUMOR TRIO

(X-13) *Banks of the Wabash*

This was produced as an advertisement for *College Humor* magazine.

X-20 RED BOOK MAGAZINE ORCHESTRA

(X-20) *Metra Dame Victory March*

This was produced as an advertisement for Red Book magazine, and includes a spoken announcement to the effect that Red Book is now published by the McCall Company and that the current issue features a novel about African big-game hunting by Harv Hastings Bradley.

A-1 CAL CARSON For specimen see center fold

(Accompanied by 2 ocarinas, bjo/g, HARMONICA, bazooka (?).

Why Did I Get Married?
 (Luther-Robinson)

A-4 CAL AND CHD CARSON

(A-4) *Lonesome Railroad*

The song is what we know today as "That Lonesome Road," and the accompaniment was by guitars.

On the reverse side of the record was printed the following advertisement:

"A real phonograph record for a nickel. You will enjoy this new Durium product and will want to add others. Durium Juniors may be purchased at stores of the W. T. Grant Company, W. T. Kress Co., J. J. Newberry Co., or you may order them direct. Five assorted records of standard and novelty songs for 25¢."

Next are seven items similar to the Durium Junior.

Item #1 Label copy: *Of Thee I Sing*
 George Gershwin
WHICH DO YOU PREFER?
 Rodgers and Hart
Dancing on the Ceiling

Pressed in the record surface: 5058-B
 Single-faced, 4" record, similar in color and material to the Hit-of-the-Week, and the name *Durium Products* appears on the label.

Preceding the two songs is a spoken announcement:

"Ladies and gentlemen: We now bring you a broadcast of the Rudy Vallee Orchestra under the direction of Richard Himber."

Item #2 Label copy: "Important information - Be Sure to Play this Record Today"

Pressed into the record surface: 5129-A
 Single-faced, 4" square record, similar in color and material to the Hit-of-the-Week; the name *Durium Products, Inc.* appears on the label.

Reverse side of the record is blank, with a mailing label affixed, indicating that the record was used as advertising to a mailing list of some type.

There is a short musical introduction with an orchestra playing "Sing a New Song," followed by a spoken commercial advertising the new Chevrolet - (partial quote from text).

"The price has been reduced \$55.00 and now you can own a six-cylinder Chevrolet for \$450.00."

This could very possibly have been the Durium commercial recording produced in April 1932 for General Motors that was referred to by Billboard (May 3, 1932 page 53). Billboard mentioned the orchestra director as Phil Spitalny, the announcer as Alois Haverilla, and the quantity produced as 1,500,000.

Item #3 Billboard (May 31, 1932, p. 61) reported the following special recording, a copy of which has not as yet been reported to the writer:

"Stept and Powers had Durium make 1,500 midget recordings of 'I Beg Your Pardon, Mademoiselle,' for exploitation purposes for \$150. Phil Spitalny's orchestra did the recording. Midget discs are being distributed gratis to jobbers and orchestra leaders."

Item #4 For specimen see center fold

This was custom recorded for the Chevrolet Motor Company, possibly as early as August-September 1931 in order to be used from promotion of the "new" 1932 Chevrolet automobiles, which probably appeared on the market in late 1931.

Text on label: Advance Information
 The Great American Value for 1932

X-29 is the catalog number; it appears pressed into the record surface but not on the label. The reverse side of the disc has a blank ink picture of the 1932 Chevrolet, with the message "Be Sure to play this record today!"

Item #4 (Continued)

Here is the text of the advertising message read by the announcer ::

"In a few days, the Chevrolet Motor Company will announce a great new car. We believe it is unquestionably the finest motor car this company has ever designed or built. Chevrolet's success has been due largely to the loyalty of its owners. Therefore, we are giving you this advance information so that you can arrange to be one of the first to experience the thrill of driving this new car. And when we say "thrills," we mean just that!

"You will get the thrill of a smooth 60 horsepower 6-cylinder engine, with a speed of 65 to 70 miles per hour; the thrill of driving the first and only low-priced car with both simplified free-wheeling and the silent-shift synchromesh transmission.

"You will get the thrill of ultra-modern styling in smart, new bodies by Fisher. And finally, the thrill of Chevrolet's greater comfort, durability, and economy, at prices among the lowest at which motor cars are sold.

"So take advantage of this advance information to Chevrolet owners, and whether or not you intend to buy, arrange to drive this new car yourself and learn first hand why Chevrolet is truly the great American value for 1932."

In the background, "Happy Days Are Here Again" is played by a small band consisting of: alto, tenor, piano, bass, drums.

Item #5

DURIUM 9-1 VERNON DALHART (this record was a 4" custom pressing; it was not available for examination by the author, and details are as reported by Messrs. Colton & Kunstadt)

(502-) Roving Gambler (Vocal by Dalhart, accompaniment not reported)

Item #6

DURIUM (a 4" custom pressing, recorded for Wrigley's Gum) For specimen see center fold

(5086-B) text of label reads: WRIGLEY'S PRESENTS
MYRT & MARGE
A SERIAL RADIO DRAMA

Item #7

A 4" custom pressing, bearing the master(5621-B) pressed into the record surface. (This item was reported by Messrs. Colton & Kunstadt and was not available for either aural or visual check. Second digit of master number appears to fall out of normal series, and may have been a "0" mistaken for a "6".)

Text on label reads:

A FRIEND OF YOURS HAS ASKED BUY LOMBARD AND HIS ROYAL
CANADIENS IN THE ROOSEVELT GRILL TO SEND YOU THIS MESSAGE

THE ROOSEVELT MADISON AVE AT 45TH ST. NEW YORK CITY

FROM TO

IN THE GRILL OF THE

ROOSEVELT HOTEL

THE ROOSEVELT

MADISON AVE. AT 45TH ST. NEW YORK CITY

Durium also produced other types of custom recordings, among them a series of talks by well-known authorities on various scientific subjects.

Item #1

(5043-B) Label : SCIENCE SERVICE RECORD 9-7
Science Service Inc., Washington, D. C.
Dr. Leo H. Baekeland, inventor of Bakelite, Velox, etc.,
speaks on Chemistry and Civilization

Item #2

(5070-A) Label : For specimen see center fold
SCIENCE SERVICE RECORD 9-10
Science Service Inc., Washington, D. C.
Dr. Karl T. Compton, President, Massachusetts
Institute of Technology, speaks on Science
and Engineering

Not to be outdone by the major companies, Durium also marketed series for foreign markets. One was apparently for the Latin-America or Spain, and another for Italy and still another for Germany. They resembled Hit-of-the-Week in all physical respects and the labels of the series carried the inscription Durium Products Incorporated.

Latin-American or Spanish series, labeled DURIUM RECORD

S-1000 LOS FLORIDIANS

Inst: flute-accordion-3v-cello-p-g-b-dm

(1000-A) (S) Confesion (tango)
(Rodolfo del Corral)

S-1001 LOS CASTILLANS For specimen see center fold

Inst: tp-3s-3v-cello-p-g-b/tu-dm

(1001-B) (S) Flor De Ilusion (waltz) Estribillo: Eduardo,
(Amado-Martinez-Alvarez) Gonzalez

S-1002 LOS REYES DEL DANZON

Inst: tp-tb-flute-3v-cello-p-g-b-dm

(1002-B) (S) Mercedes (rumba)
(Rafael de Paz G.)

S-1003 EDUARDO GONZALEZ CON LOS CASTILLANS

Inst: flute-oboe-3v-cello-p-g-b/tu-dm

(1003-B) (S) Companitas Pueblerinas
(Jose L. Alvarez-Romulo G. Padilla)

Latin-American or Spanish series, labeled DURIUM DISCO

Label reads DURIUM DISCO, and copy is printed in silver. These were presumably for export to Latin-America or Spain. I believe they were recorded at some time after JUNE 1931 because they utilize the finer groove for a 5-minute rendition.

1004 LOS FLORIDIANS For specimen see center fold

Inst: tp-tb-flute-2v-p-g-dm-castanets

(5093-B) (S) Cualquier Cosa ("Anything") (two-step)
(Amado-Martinez-Alvarez)

1006 LOS REYES DEL DANZON

Inst: tp-tb-flute-2v-p-g-b-dm
(possibly from same session as above)

(5090-A) (S) Que Culpa Tengo Yo (I'm Not To Blame)
(Amado-Martinez-Alvarez)

1008 BRICENO Y ANEZ CON SU ESTUDIANTINA

Main vocal duet, accompanied by v. 2g, mandolin

(5106-B) (S) La Bogotana (The Girl from Bogota)
(Jorge-Anez)

German Series Labeled DURIUM

Label reads simply DURIUM. However, the label copy (silver) is in German, and the catalog numbers are prefixed "GE-". We can assume certainly that these products of the Durium Corporation were intended for a German-speaking market, probably for export. I believe they were recorded at some time after August 1931, because two selections are used per side, a procedure adopted during the fall of 1931.

GE - 2 PHIL SPITALNY'S LANCE ENSEMBLE For specimen see center fold

Inst: 2tp-tb-3s-2v-p-g-tu-dm

(S) "Mein Herz Sehnt Sich Nach Liebe"
(Leux, Amberg-Thiele)
Aus Dem Gleichnamigen Aafa-Tonfilm English Waltz

"Du bist mein Glück"
(Abraham Grunwald U. Beda)
Aus dem Richard-Oswald - Tonfilm Viktoria und
ihr Husar Slow-fox

No actual matrix number appears on the record. The figures T 10 B 1 are inscribed in the record surface in the same manner found on HOW issues in the J-K- and L- series. These figures are not of course, significant to recording sequence. The missing matrix number for GE-2 was most likely in the early 5000 series.

GE - 4 JACK NORMAN'S ORCHESTRA

2tp-tb-3s-2v-p-g-tu-da

(5005-B) (S) Geh Nicht an mir vorbei, Liebling
(Marc Roland Brandt) Voc: unk male
(Aus dem Aafa-Tonfilm, Lügen auf Rügen)

Signorina Aus Brioni (tango) Voc: unk male
(Kaper - Rotter)

"Jack Norman" may very possibly have been a pseudonym
for Phil Spitalny, for there is every aural indication
that 5005 and 5006 were recorded at the same session.

GE - 5 PHIL SPITALNY'S MUSIC

2tp-tb-3s-2v-p-g-tu-da

(5006-A) (S) Ich hab Dich einmal gekusst (tango) Voc: unk male
(Joe Hajos - Schwartz)

Schon war es! (two-step) Voc: unk male
(Joe Alex - Gilbert U. Brüll) v

Italian series, labeled DURUM DISCHI

T-1 PHIL SPITALNY'S ORCHESTRA For specimen see center fold

T-2
T-3
T-4

Inst: 2tp-tb-3s-3v-cello-xylo-p-g-tu-da

(-A) (T-1) (S) Lodovico
(Mascheroni-Ediz. Carisch)

(-A) (T-2) (S) Lisetta Va Alla Moda "Wunder Bar"
(R. Katscher- Ediz. Suvinini-Zerboni)

(-) (T-3) (S)

(-B) (T-4) (S) O Sole Mio! Voc: Giuseppe Di Benedetto
(E. Di Capua-Ediz. Bideri)

urium's affiliate in England also produced a series of one-sided DURUM
records, similar in characteristics to the Hit-of-the-Week. They were
manufactured by Durium Products (S.B.) Ltd., Slough, England, and were
distributed by W. H. Smith & Sons, national news agents, and others.

11 issues reported to this writer were labeled as by the DURUM DANCE BAND.
Possibly other artists and orchestra names appeared on some of the issues
not reported here.

EN-10 DURUM DANCE BAND

(E- -) One More Kiss Voc: Al Bowly
By the Fireside Voc: Al Bowly

EN-11 DURUM DANCE BAND

(ET-1083-B) Was That the Human Thing to Do? Voc: Al Bowly
(Sammy Fain-Joe Young)
Now That You're Gone Voc: Al Bowly
(Ted Fio Rito-Gus Kahn)

EN-13 DURUM DANCE BAND

() Can't We Talk It Over? Voc: Al Bowly
Just Humming Along Voc: Al Bowly

M-1 DURUM DANCE BAND

(E-1171-A) What More Can I Ask?
Brighter Than the Sun

EN-9 DURUM DANCE BAND

() Goodnight Vienna Voc: Al Bowly
My Sweet Virginia Voc: Al Bowly

EN-19 DURUM DANCE BAND

() It Aint No Fault of Mine Voc: Al Bowly
Echo of Voc: Al Bowly

uring the mid-1940's, a label also known as Hit-of-the-Week appeared on the
merican market. It was manufactured by Holyoke Plastics, Inc., Holyoke,
Massachusetts. These were quite different from the original Hit-of-the-Week
records. They were double-faced, with a completely different label design.
The upper half of the label was dark red with the name Hit-of-the-Week printed
over in green; the lower half of the label was cream-colored with the tune
titles in dark red printing.

They were, however, similar to the older Durium product in other respects -
being 78 rpm, lightweight, made of a flexible black plastic material, and
advertised as "unusually durable." It would appear unlikely that there
was any connection between Holyoke Plastics and the Durium Products Corpora-
tion. The 1944 vintage Hit-of-the-Week records sold for 25¢ each and were
released weekly. However, only three releases on this label have been
reported to the writer:

18-962 TOMMY REYNOLDS AND HIS ORCHESTRA

Featuring Tommy Reynolds (clarinet)

Two Hearts that Pass in the Night
Everything Happens to Me

?? ??? TOMMY REYNOLDS AND HIS ORCHESTRA

Seventh Inning Stretch
Anapola

231-44 LEIGHTON NOBLE AND HIS ORCHESTRA

233-44

Featuring: Leighton Noble (piano, novechord, vocal)
Eddie Metcalf (saxophone, vocal)
Hugh Martin (arranger)

(231-44 and 233-44 are coupled on the one record)

(231-44) It All Comes Back to Me Now Voc: Eddie Metcalf
(Zaret-Whitney-Kramer)
(233-44) Skip to My Lou Voc: The Martins
(Hugh Martin) (male quartet)

FORM 3547 REQUESTED

RECORD RESEARCH
131 HART STREET
BROOKLYN 6, NEW YORK